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THE EARLY REALISM OF HOPPER AND BURCHFIELD

By Milton W. Brown

REALISM in American painting of the 1920s reveals two major directions—the picturization of the appearance of American life, or what was in the 'thirties to be called the "American Scene," which in spite of its surface objectivity often implied critical attitudes; and the more obviously critical art of social protest. The latter was kept alive in the pages of such radical publications as the *Liberator*, a direct descendant of the old *Masses*; *Good Morning*, Art Young's attempt to rival such European satirical journals as *Gil Blas*, *Assiette au Beurre*, *Jugend* and *Simplicissimus*; and the *New Masses*, the new rallying place for artists of social protest. The spirit of political and social criticism was kept alive in the cartoons and drawings in these magazines.

The realist tradition in the more sanctified realm of the fine arts was carried on by the survivors of the "Ashcan" tradition, John Sloan, Glenn O. Coleman, and Guy Pene Du Bois; a group of painters around Kenneth Hayes Miller which emerged toward the end of the 'twenties and which might be designated as the "Fourteenth Street School"—Reginald Marsh, the Soyers, Morris Kantor, Isabel Bishop and Edward Laning; and two painters who perhaps contributed most to the support and expansion of the realist tradition during this decade—Edward Hopper and Charles Burchfield.

Edward Hopper had direct roots in the "Ashcan" tradition. But, although he had exhibited with the leading Henri pupils in 1908 when he sold his first picture, he was almost completely ignored for fifteen years while he worked as an illustrator, until 1923 when he managed to sell a second picture at a watercolor exhibition at the Brooklyn Museum. From then on he has been recognized as one of America's leading painters. At about the same time, Charles Burchfield was heralded in England as an original and authentic American artist, which in turn led to his sudden discovery in this country.

It should be remembered that beginning with Robert Henri, the spirit of nationalism was a fundamental of the realists' attitude. They accepted as axiomatic that an American art should deal realistically with life and, conversely, that a realistic art should concern itself with America. However, this inherent nationalism was tempered, among the early realists, by their theoretical

This article is based on a chapter of a book on American Painting from 1913 to 1929 which has recently been completed, and which was undertaken while the author was a Fellow in Modern Art at the Fogg Museum of Art, Harvard University.

adherence to an ideal of humanitarian internationalism and an insistence that American art could arise only through the free expression of the individual spirit. It was the latter doctrine which led them to fight for the principles underlying the Armory Show and the Independents. But their nationalism caused them a little later to fight the threat of foreign artistic invasion.

Hopper retained some of this theoretical idealism, but since he was active in a period of growing nationalism, he was much more insistent upon Americanism than was Henri who was active in a period of internationalism. In the American artist, Henri always sought the *artist*, whereas the realists of the 'twenties always sought in him the *American*. Burchfield wrote of Hopper, "Edward Hopper is an American. . . . It is my conviction that the bridge to international appreciation is the national bias. . . ."¹ And Hopper wrote an article on Burchfield called "Charles Burchfield: American."² Thus, while the early realists fought for the recognition of American art as a whole, the later realists fought for the recognition of the American subject. Though this latter attitude was decidedly more nationalistic than the former it was not yet, as it became in the 'thirties with Thomas Benton, Grant Wood and John Curry, outspokenly chauvinistic.

While Theodore Dreiser in literature, like the early realists in painting sought the fullness of life in the large cities, Sinclair Lewis and the later realists sought a peculiarly American form of life in the small towns. As part of the post-war isolationist revulsion against Wilsonian internationalism, these artists sought a native tradition, a center of life typical of America and innocent of sophistication. Among our writers this search for a stable heritage in the hinterland of small towns and farms was often converted into a critical attack upon the poverty and narrowness of such existence. It was at once a desire to find an anchor in a world of shattered illusions and at the same time a criticism of the anchor itself because it had chains. A similar attitude is evident in the art of Hopper and Burchfield. Both have gone back to the provincial aspects of American life and have pictured the most depressing and ugliest features of its physical appearance. They have found the architectural remains of another age, a symbol of the constrictions of an unlovely past, to be the echo of the barren present. Neither Hopper nor Burchfield are, however, unrelievedly critical, and the same may be said for such writers as Sinclair Lewis and Sherwood Anderson. Behind

¹ Museum of Modern Art, New York, *Edward Hopper, retrospective exhibition*, New York, Museum of Modern Art, 1933, p. 16.

² *Arts*, vol. XIV, July 1928, pp. 5-12.

it all, more so in Burchfield than in Hopper, there is a deep attachment to the past and the provincial, an attachment which is based not simply on a sentimental regard for that which is their own, but on a romantic longing for an agrarian past. It may all be musty in decay and ugly; but it is native and symbolic of a more perfect era, and that for the "American Scenist" of the 'twenties was the important consideration. The "Ashcan" search for life had thus been transformed into a search for the specifically native characteristics which were to be found in the small town rather than the large city.

In any comparison between Hopper and Burchfield it should be remembered that Hopper had developed directly out of the "Ashcan" style. His earliest works were done in the gray tonalities and bold brushwork characteristic of that school. His contact with Impressionism, his eventual development of an individual style, and his later orientation toward the provincial scene did not wipe out those earlier memories. Hopper has never entirely forsaken the city as subject matter. Unlike Burchfield who is interested only in the small town, Hopper's horizon is wide enough to encompass both. Especially in such etchings as *East Side Interior* (1922) and *Evening Wind* (1921) and such paintings as (fig. 2) *Two on the Aisle* (1927) he is still the outstanding inheritor of the "Ashcan" tradition, retaining in these some of the warmth that most of his other work lacks. On the whole, Hopper's turn toward the provincial affected his outlook upon the city. He sees it now as a stranger might, as a bleak and forbidding place where one wanders lost and alone. The city for Hopper is not a place where children play in the streets and women gossip, but a place where one rents a room for a night or eats a lonely meal in a brightly lit cafeteria.

This bleakness in Hopper's outlook became evident in the 'twenties. It arose out of his conception of provincial America, for the uncompromising harshness which he found in small-town life corresponded to his own ascetic concept of realism. This he expressed clearly in his article on Burchfield, in which he inadvertently describes his own art so well. He wrote, "Good painting (so-called), that degenerate legacy to us from the late Renaissance, has no place in this writing down of life; the concentration is too intense to allow the hand to flourish playfully about."³ The truth is that Burchfield allows not only his hand but his mind to "flourish playfully about," but not so Hopper. His style is completely and unwaveringly realistic. His use of light which is the trademark of his style, grows out of this same intensity of purpose; it is not a mannerism but an integral part of his peculiar brand of realism. Hopper uses a cold, hard illumination to make reality more

³ *Ibid.*, p. 9.

concentrated, more intense. Although he originally developed his treatment of light out of Impressionism, he has no interest now in the varying phenomena of light. He eschews the diffusion of light or the beauty of color in favor of a sharp, clearly focused heightening of reality, as Caravaggio did in another age and with other means.

The America which Hopper paints is a bleak land. He finds no warmth in its streets, its houses or its people, and the light with which he is so prodigal illuminates but never warms. He paints the closed look of a many-windowed tenement facade which Sloan would have brought alive with human incident. He paints the ugly scars which industry has made upon the landscape, the forbidding buildings on Blackwell's Island, or a monotonous row of closed stores on a Sunday morning. This is not the pretty side of American life, and it is because of this predilection for bleakness that a critical attitude is imputed to Hopper. Burchfield makes the claim that Hopper is not a satirist but an objective realist, a claim with which Hopper is in hearty agreement. Burchfield wrote of Hopper, "Some have read an ironic bias in some of his paintings; but I believe this is caused by the coincidence of his coming to the fore at a time when, in our literature, the American small towns and cities were being lampooned so viciously; so that almost any straightforward and honest presentation of the American scene was thought of necessity to be satirical."⁴ Hopper's own statement, "My aim in painting has always been the most exact transcription possible of my most intimate impressions of nature,"⁵ is a confirmation of his belief in his own objectivity. These opinions, however, were written about 1930 and so are not necessarily an accurate analysis of the ideas which motivated Hopper as well as Burchfield in the 'twenties. Although Hopper pretends to objectivity, the very asceticism of his manner assumes a critical significance. His selection of material, which reflects his attitude toward the American scene, is in itself basically critical. Hopper, during the 'twenties and most of the 'thirties, found no beauty in America. He did find, sometimes in the 'twenties and more often in the 'thirties, a certain power and grandeur in the very sharp, biting glare of simple forms seen in brilliant, clear light.

It has been told of Hopper that once on a visit to New Mexico he wandered for days disconsolate because amidst all the splendor of the southwestern landscape he could find nothing to paint. He finally returned one day happy with a watercolor of an abandoned locomotive.⁶ Obviously, New Mexico did

⁴ MMA, *op. cit.*, p. 16.

⁵ *Ibid.*, p. 17.

⁶ *Ibid.*, p. 15.

not conform to Hopper's idea of America. There was probably too much sheer beauty in it, too much natural composition. The locomotive must have made him feel at home, like an American tourist in the depths of Europe confronted by a sign advertising Coca-Cola.

Hopper's bland dictum that "anything makes a good composition"⁷ is another reflection of his pretensions toward an unrelenting realism. He conceives of realism as unpremeditated and anti-formal. His vision is essentially snapshot; but whereas the same is true of the earlier realists—Sloan, for instance, insisted on the fleeting nature of incident—Hopper freezes his momentarily seen figures into the same stern immobility which rules all of his world. In a Hopper painting one feels the combination of the recording of the fleeting moment coupled with the insistence upon the permanent quality of matter, uncompromisingly stated as seen in the glare of bright light.

Charles Burchfield has none of Hopper's abhorrence of the personal and no pretensions to objectivity. Burchfield is a romantic and has been recognized as such. Yet he has always been counted among the realists. The explanation is simple enough. He is both. His art is a combination of the two opposing tendencies; on the one hand, a romanticism relying heavily on the "Gothic" and, on the other, a realism based upon a critical attitude toward modern industrialism.

Burchfield's romantic imagination found its strongest expression in his earliest artistic efforts, the watercolors of 1916-1918. It took the form of a transcription of childhood emotions, a peculiar type of "Gothic" romanticism which is characteristic of Burchfield's artistic personality, though not at all unique, being common to a number of literary figures developed in the mid-west. His youthful fantasies are a plastic counterpart of the many autobiographical stories and novels of Sherwood Anderson, Floyd Dell and a host of other writers, a literature which, in spite of its realism, contains a romantic glorification of the free spirit of childhood with all its latent potentialities as it grows up in the midst of the stifling atmosphere of the small town. To these writers the child assumed the stature of a symbol of the individual's struggle against the stultification of provincial existence. Burchfield's watercolors, however, have no such implications, being merely direct translations of day dreams and romantic fantasies. His endeavor to express the emotions of mystery and terror in almost abstract symbols is analogous to Edvard Munch's excursions into the realm of plastic transcription of

⁷ *Ibid.*, p. 13.

emotional states. But Burchfield's sources are much simpler. His art comes out of a deep-seated and naïve anthropomorphic folk-lore, which sees the world of nature peopled with lurking spirits and mysterious forces. Thus, in *Night Wind*, as he himself explained, the roar of the wind fills the child's mind "full of visions of strange phantoms and monsters flying over the land."⁸ In this same tradition, if slightly more explicit and literal, are Art Young's drawings in *Trees of Night*⁹ some of which are strikingly similar to the early Burchfield watercolors. The overtones of "Gothicism" which Sherwood Anderson attempted to rationalize through psychological and sexual motivation and which Burchfield and Art Young treated simply as pictorial anthropomorphic fantasy, are related to the older romantic "Gothic" tradition of which Edgar Allen Poe and Albert P. Ryder are exponents.

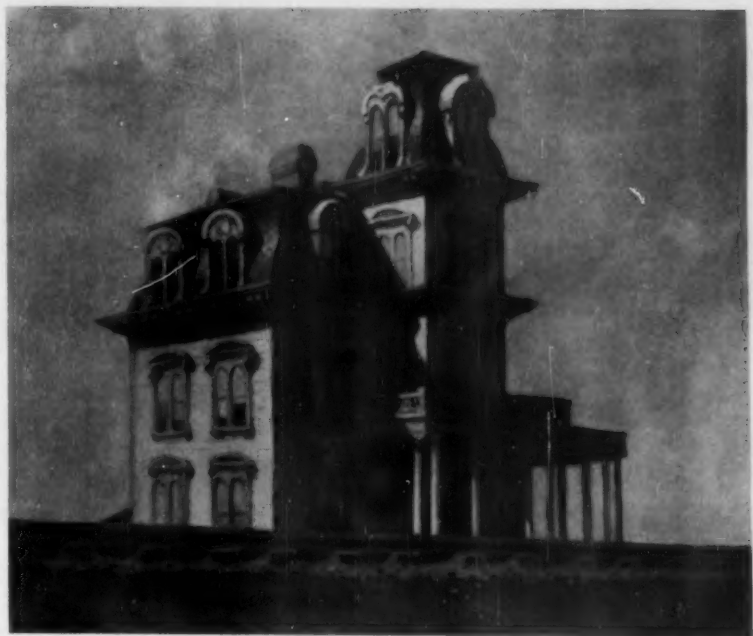
The other aspect of Burchfield's art, his realism, must be seen in relation to his home town of Salem, Ohio, and the period in which he reached maturity, for it was there and then that he formed his concept of the American scene. Because Burchfield experienced the postwar industrial depression in Salem, an industrial and mining town of southeastern Ohio, with all the dreary meanness such conditions produce, his picture of America was essentially critical. He was during the early 'twenties at least, in spite of his underlying romanticism, one of the most uncompromising realists we have ever produced. Henry McBride even dubbed these first realistic watercolors of about 1920 "Songs of Hate."¹⁰ Burchfield himself claimed in retrospect, "I was not indicting Salem, Ohio, but I was merely giving way to a mental mood, and sought out the scenes that would express it—where I could not find, I created, which is perfectly legitimate. Much, however, I hated justly and would like to go on hating to my last breath—modern industrialism, the deplorable conditions in certain industrial fields such as steel works and mining sections, American smugness and intolerance, and conceited provincialism—to mention only a few of our major evils."¹¹ In spite of the disavowal of any fundamental cause for this hatred except that of personal mood, Burchfield's art was an indictment of the effects of modern industrialism, of its resulting ugliness and poverty. The ramshackle clapboard houses of the poor, the fantastic Gothic mansions of the rich, the rows of false-fronted stores, the rutted, rain-soaked roads, the mines, the mills and the

⁸ Museum of Modern Art, *Charles Burchfield: early watercolors (1916-1918)*, New York, Museum of Modern Art, 1930, p. 12.

⁹ New York, Boni and Liveright, 1927.

¹⁰ "Burchfield," *Creative Arts*, vol. III, Sept. 1928, p. xxviii.

¹¹ Charles Burchfield "On the middle border," *Creative Arts*, vol. III, Sept. 1928, p. xxviii.



Photograph courtesy of Museum

FIGURE 1. Edward Hopper, *House by the Railroad*,
Museum of Modern Art, New York



Photograph courtesy of Museum

FIGURE 2. Edward Hopper, *Two on the Aisle*,
Toledo Museum of Art, Toledo, Ohio



Photograph courtesy of Museum

FIGURE 3. Charles Burchfield, *February Thaw*,
Brooklyn Museum, Brooklyn, New York



Photograph courtesy of Gallery

FIGURE 4. Charles Burchfield, *Winter Solstice*,
Columbus Gallery of Fine Arts, Columbus, Ohio

railroads became his subject matter and the embodiment of his resentment.

The emergence of Sherwood Anderson as a literary figure had a marked effect on Burchfield; according to his own testimony, *Winesburg, Ohio* paved the way for his acceptance of the midwest as subject matter.¹² Burchfield was very much like Sherwood Anderson in that his revolt against modern industrialism was not based on a knowledge of economic relations or causes, nor did it result in overt action for social or political change. The bogey of industrialism induced a common pessimism in a whole section of the middle class and dominated a great part of its cultural expression. This opinion was critical of the distortions which industrialism imposed on American life and culture. It was appalled by the prevailing cynical disregard of human values, the ruthless grasping for material gain regardless of consequences, and the unscrupulous plundering of natural resources. Burchfield in Salem experienced the effects of such unprincipled and untrammelled industrial expansion at its worst, for the small towns had not even the cloak of culture which the concentration of wealth could provide in large cities. He was the first artist to depict this deformation—the poverty, the drabness, the spiritual narrowness, the lack of refinement, the complete absence of beauty, the pervading sense of defeat and decay.

It is not strange, then, that ruins, which during the 'thirties became a symbol of industrial dislocation and economic depression as well as of war, were for Burchfield in the 'twenties the characteristic feature of the small town without hope for the future and with only a haunting past. Ruin became the flavor of life and decay hung over it like a pall. Burchfield charged industrialism, on the one hand, with having created these ruins of the past without, on the other, having produced anything but a scabrous shell of material existence which from its very inception seemed much like a ruin. The dry rot which was undermining town life spread through the countryside. Burchfield depicted in *Watering Time* (c. 1925) the disintegration of an agricultural era which had been built on the richness of the soil. The great barns which were once monuments to labor, fruitfulness and stability are crumbling into dilapidation. In such pictures he was echoing the depression which struck agriculture after the war and from which it did not recover although throughout the 'twenties business was enjoying its great boom. The growth of monopoly in industry saw a comparable growth of ever larger units in agriculture, driving the small farmer into bankruptcy. Farms were deserted, machinery rusted, houses fell into decay, and the land lay idle, while those farmers

¹² *Ibid.*, p. xxx.

who did survive were reduced to a submarginal existence. So in Burchfield's pictures the weeds grow higher and the wilderness begins to recover what it once lost to man's ingenuity and energy.

It cannot be denied that a good deal of this feeling for the ruin arises out of Burchfield's love of the picturesque and romantic. He himself claims that as his sole interest. He also claims that after 1920 he was no longer holding small-town life up to scorn and ridicule and that, in representing the architecture of the past, he was romanticizing the tag-end of pioneer days. "If I presented them in all their garish and crude primitiveness and unlovely decay, it was merely through a desire to be honest about them."¹³ In some paintings, as in *House of Mystery*, there was a return to his earlier romantic interest in the evocation of fear. But in most cases, as in *Winter Solstice* (fig. 4), this romanticism was used to make more palpable the dreariness of a clapboard existence. As a realist, he made the life he knew his subject matter; as a romantic, he managed always to see a hidden spirit which animated that life. The black opaque windows of *Eating Place* become the sightless eyes of a soul in torment. In *February Thaw* (fig. 3), a row of stores and houses takes on the appearance of a gauntlet of fantastic monsters gaping and leering at the dismal world. But Burchfield's picture of the midwest is an honest picture for all its romanticism, and far from a pretty one.

As Burchfield matured, his romanticism became less obvious and more subservient to his realism. But the romantic ingredient gives his paintings an animation which Hopper's entirely lack. Burchfield's houses are personalities, his automobiles animals; there is a spiritual communication between animate and inanimate objects reminiscent of his earlier anthropomorphism. For instance, although Hopper and Burchfield discovered false fronts and Victorian mansions as typically American subjects, their individual utilization of that material is very different. Hopper is interested in them as phenomena of American life. A row of false fronts or a Gothic house on a hill, because they are common to all small towns, become symbols of America. Burchfield never sees them with the same objectivity. To him they are the places frequented by people, they are the houses people live in, and in this contact with the human they have assumed something of the living.

In Burchfield's *Promenade* (1928) every object has a specific and personal character, yet each has affected the others, each personality even in its individuality is dependent on the others. The tree in the center grew that way because it had such fantastic neighbors, the houses would not be as friendly without the tree, the little "flivver" is real only because it stands

¹³ *Ibid.*, p. xxx.

in front of the red house, the promenade itself is natural on such a street. This richness of relationship and humor is lacking in Hopper, whose Victorian buildings, like *Haskell House* (1924) or *House by the Railroad* (1925) (fig. 1), are cold, aloof, isolated, and interesting only as architectural mementoes. Burchfield with all his romanticism is a realist, and with all his critical attitude, warmly human.

During this period neither Hopper nor Burchfield was concerned with beauty in itself, Hopper through principle and Burchfield through instinct. Burchfield, more emotional, at times is impelled to create a mood of lyrical beauty; but when thus moved he will leave the realm of reality for that of sentimental romanticism, creating such symbolic landscapes as *October* or *August* which are failures simply because Burchfield as a realist cannot handle beauty in the abstract. That is why in both Burchfield and Hopper there are no isolated passages of beauty such as abound in the work of artists like John Marin or Max Weber. In all of Burchfield's watercolors there is no single brush stroke which can compare with the translucent brilliance of a Marin wash, in all of Hopper's work there is no patch of color to match the jewel-like richness of a Weber paint passage. This is no indictment of Burchfield and Hopper as artists; for to them technique is only the expressive means. The "degenerate legacy" of beautiful painting to all such artists is a frivolous intrusion upon a profound thought. The quality of their work depends upon the subordination of technique to the expression of the idea. When they become interested in beauty for its own end, they usually produce frightful "buckeyes." Although during the 'thirties many artists motivated by similar social forces were intrigued by the coincidence of the beautiful paint passage and the inherent ugliness of the scene, Burchfield and Hopper in the 'twenties never hedged on realism with side bets on beauty.

Brooklyn College

PSYCHOTHERAPY THROUGH ART IN A NEGRO CHILD

By Laurretta Bender, M.D. and J. Allison Montague, M.D.

CHILDREN approach life with zest. Driven by instinctual impulses which demand release in motor activity, they are continuously attempting to understand and master the world they live in. To do so they make endless experiments involving the physical, social, and emotional realities which confront them. The specific nature and patterning of these experiments are normally determined by psychobiological levels of maturation. Direct experimentation however, inevitably meets with limitations for the child in his constant striving to live out his impulses. The natural laws of the physical world and the prohibitions of culture force him to supplement his direct approach to life with fantasy, where no problem is too difficult to solve, no forbidden sexual or aggressive impulse impossible to experience either in direct or symbolic form. Schilder¹ has stated that symbols appear when the experimentation process belonging to a specific maturation level has been interrupted by danger or threat. The symbolic act or fantasy thus simultaneously serves the dual purpose of fulfillment and protection. That is, fulfillment of an instinctual impulse in a safe form which serves as protection from the danger and threats imposed by the environment. The manifold problems of sexuality in childhood express themselves very often in symbolic rather than direct form, inasmuch as direct experimentation as an approach to these problems is culturally forbidden. Regardless of the primary nature of the problem being dealt with, however, the symbolic fantasy is normally not an aim in itself. Although it stems from and points towards a dangerous reality situation which the child seeks to master, the tendency is to redirect it towards approved goals which permit of direct experimentation, thus utilizing it ultimately as a constructive approach to reality. In doing this the child ceaselessly strives to actively establish a relationship between his self-made inner world of fantasy and the external reality which he must face. When he succeeds in establishing this relationship in a socially approved constructive manner, he gains additional mastery of himself and his environment. A continuous flow of creative activity thus occurs, within which the successful

Presented as part of a symposium, *Varieties of Artistic Value*, College Art Association, New York, Jan. 30, 1947.

¹ Paul Schilder, "The Child and the Symbol," *Scientia*, July 1938, pp. 21-26.



FIGURES 1 and 2. These were made early in her hospital stay. Black and dark colors prevail with indistinct or disintegrating forms. Note, however, the beginning of certain forms which persist throughout her later work.

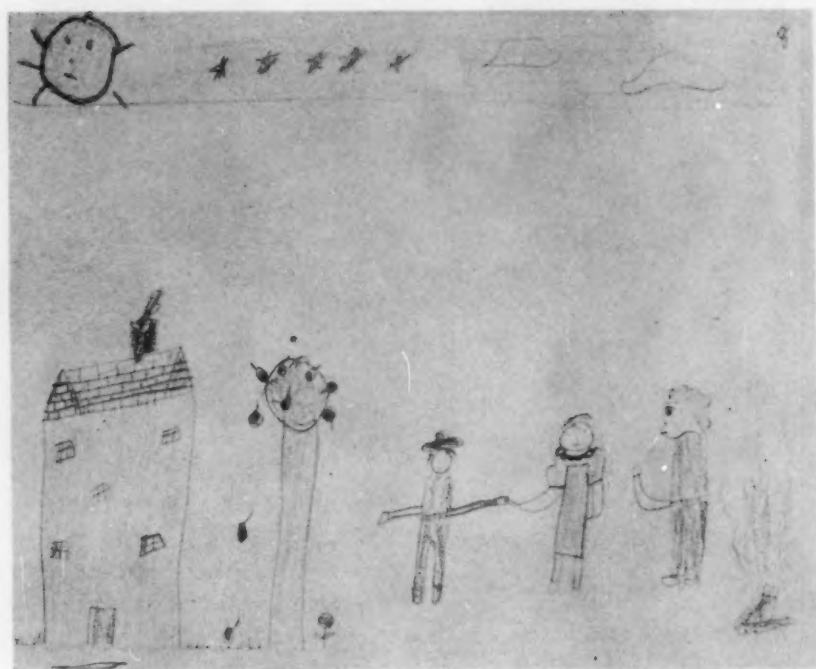
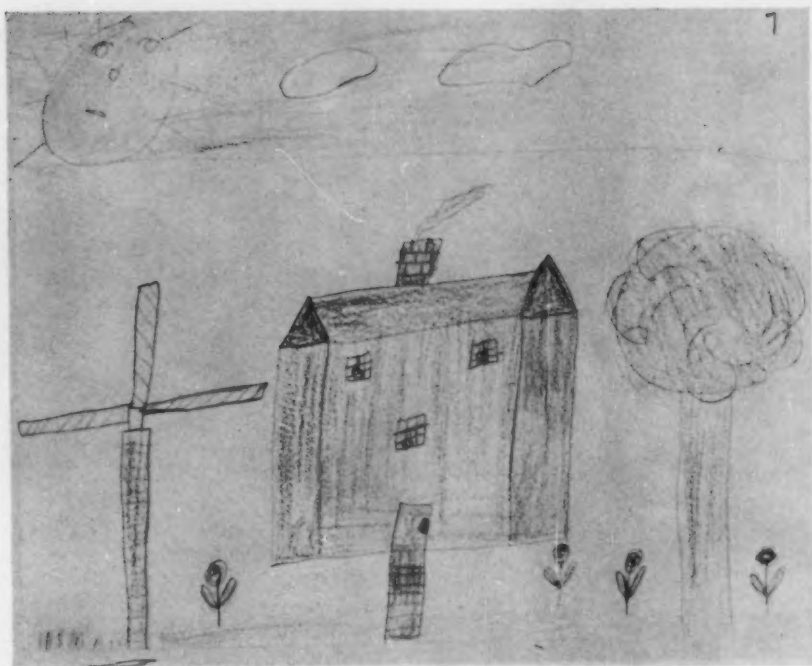


FIGURES 3 and 4. Here the forms are more distinct, colors clear and pleasant.



FIGURES 5 and 6. The tree, house, and church, which at times during the course of treatment preoccupied her completely. (See text for child's own remarks about this.) The last one was done towards the end of her stay in the hospital. It is more vague and abstract than her previous work and in the use and choice of colors takes on a dreamy quality appropriate to the lessening importance in reality and the gradual forgetting which was occurring in connection with the distressing experiences she had been through.

The pictures illustrated are typical of her entire work but represent only a minute fraction of her total production.



FIGURES 7 and 8. Pictures drawn three years after treatment. Complete description given in text.

completion of each individual step frees the child to try for new levels of integration; levels of self-fulfillment which are limited only by the stage of psychobiological maturation which has been reached.

One can observe this process in the behavior of any child, who unlike the adult, needs little encouragement and few special external conditions in order to express himself creatively. Art materials are convenient tools of expression to place in the hands of a child whom one wishes to observe in action. Many children with emotional conflicts are driven to greater productivity and special kinds of artistic experimentation by the very nature of their problems.

In a previous paper Bender² has emphasized the value of art work in psychotherapy with children. It was shown that the process of production in itself is a valuable experience whereby the child gains release of accumulated emotional tension through expressing problems related to aggressive and sexual impulses. For the therapist the art work of the child is a means of obtaining his fantasy life, thus affording a record which often contains key answers to emotional, social, and intellectual problems.

The above considerations will be illustrated by presenting in summary form the creative and therapeutic process in a child whose art work was an integral part of the treatment she received for her emotional problems.

Jean, a negro girl, was just six when she was abandoned in a children's shelter in September, 1943 without any social or personal history. In the institution to which she was sent the following month she was noted to be completely unresponsive. She showed no change of expression and spoke very little. She wet herself both during the day and at night. It was felt that she might be mentally deficient as well as having emotional difficulties. She was admitted in this condition to the Children's Ward of the Psychiatric Division of Bellevue Hospital on December 31, 1943.

At first she showed depression and emotional blocking, but with encouragement joined in the various group activities, and during the course of individual psychotherapeutic interviews with Dr. Montague became very responsive and productive. Her intelligence was found to be normal to standard tests. She particularly enjoyed expressing herself through art work which she was encouraged to do both with the group as well as when alone with her psychiatrist. Simultaneously her memories and fantasy life were further explored by means of direct interviews and the telling of dreams. Some of this material will be given directly. When questioned about family

² Lauretta Bender, "Art and Therapy in Mental Disturbances of Children," *Journal of Nervous and Mental Disease*, July 1937, 86, pp. 249-378.

relationships she showed great confusion about surnames and exact identities of close relatives. In answer to questions she stated: "My mother has too many names. I've had two mothers. First was Mrs. Baker, but she's not my real mother. She's dead now—a long time. I used to live with her and another father. I forgot his name. Then I came to Miss Hilda and my father and my brother. I loved Mrs. Baker the most—she's dead. I didn't love Miss Hilda so much—she don't look so good. She's a little bit blacker than I am. She hit me because I was bad—didn't do what she told me to do. I like it here because they treat me nice." She also told the following dreams early in her hospital stay: "Once I dreamt I went into the bathroom. I coughed and then I had to vomit. A round little thing came out and then a string came out and a bigger thing. I was scared. I don't like to tell dreams. I'd rather play. The other night I dreamt I was reading some comic books and all of a sudden I saw some snakes. I was afraid they might eat me up and then I wouldn't have any body. I dreamed I had some red chalk in my mouth. It was the chalk I love. The doctor said I would have to have an operation on my mouth and on my stomach to get the chalk out. He took my temperature. I was afraid he might stick the thermometer way down my throat."

While speaking of her father she stated: "My father was beating up my other father and he was all bloody and fell on the bathroom floor. After that I was afraid to go to the bathroom, especially after dark. The booger man used to talk to me out of the bathroom—said 'I'm coming to get you.' I was afraid he'd take his nails and stick it into me—into my stomach and my legs too."

After a month of therapy Jean began to complain of stomach aches and developed vomiting spells for which there was no physical basis. (At this time her dreams were dealing increasingly with thinly disguised fantasies of oral impregnation.) When questioned concerning her mother, she stated, "My mother had two men friends—five if you count the soldiers. Sure they pay her. She has to buy food. My mother sleeps first with my brother, then with my real father, then with my other father, and then with all the rest of the soldiers." . . . In the same interview she volunteered the remarks, "These stomach aches I get are bad ones. I used to get them at home, but not so bad. They would come sometimes when they do those bad things—my mother and father on the sofa. I seen my mother do it. She is bad. She does bad things with women and men together. It's bad. It makes me feel sick in the stomach. I feel sad because I'm bad and I don't want to be. Those bad things I told you about before. I did them once with my brother. My father did it to me twice."

At this point she began to draw (she had already been in group art classes almost daily for a month, see figs. 1-4) and made a tree, a house, and a church. (See fig. 5.) She stated: "Is the devil a man and why does he have to tell us to do those bad things? He tells me to do them with my mother and my brother. I'm drawing a tree, a house, and a church. That's what I always draw only sometimes I forget. Is God still up in the sky? Somebody said he's not there anymore. When you're around me the devil talks to me. He tells me to pay you no mind. And then he say to do bad things with you. Sometimes when I'm with Miss Wilkinson (social service worker) he say I should kiss her backside." When asked what the devil said her drawings meant, she replied: "He say pay you no mind with that question. He say the tree is my father's thing. He say the church is a god-damned pussy. Now he say don't answer you no more. I'm not supposed to say anything bad about the church."

During her hospital stay Jean showed progressive improvement, and after three months she was prepared for placement in a foster home. The disturbance in her inner life had quieted considerably as shown in her fantasy material during an interview near the time of her discharge. When asked for a dream, she stated: "No, I don't dream any more. I just think. One night I thought my mother was here and she was coming to take me home. I was mad and I was crying. She went back home. Then she came back and asked me do I feel O.K. and I said 'Yes'. Then she asked my brother if he missed me and he said 'Yes' and he said ain't it a shame for little people to be alone like that. He said to me do I really love him and I said 'yes' but he didn't believe me. One night when I was going to bed I thought I was with my doctor talking. Someone waked me up and said there was a ghost after me. Someone else asked why I woke up and I said 'someone said there was a ghost' and they said 'Don't worry, that was wrong. There ain't no ghost'."

Jean entered a foster home in April 1944 and has since made what has been described as a remarkable adjustment. Her school record is good and there is mutual affection and devotion between Jean, her foster parents, and two foster sisters.

A social service investigation of the woman who had abandoned her revealed that she had had more than 25 addresses over a five year period, and that at the time she left Jean in the shelter she was running a "house of ill fame." It was not certain whether she was Jean's mother. Shortly afterwards she was taken to a hospital and died.

Jean was seen again in January 1947, three years after her initial referral to the hospital. She was 9½ years old. She had forgotten all but a few details

of her life in her original home, and these were inaccurately remembered in a direction that made them relatively harmless. She remembered her hospital experience pleasantly, and when showed her original art work, recalled having done some, but not all of it. She was no longer aware of the symbolism. Her spontaneous drawings (fig. 7 and 8) at that time followed the same general pattern as her earlier ones but were appropriate in form and execution to her age level. They were done with less facility, however, and showed a rigidity which was lacking in her earlier works. The verbalized fantasy material which accompanied them remained at a symbolic level and kept the deeper instinctual material well covered at all times.

Her latest two drawings are illustrated. In the first one the sign of the cross now appears on a windmill and she states: "That's to keep you cool." The tree is realistically portrayed. In the last picture is a girl standing by a fire with hand outstretched towards her parents who are hand in hand. Beyond the parents is a tree reminiscent of her earlier ones. It has apples falling from it. Concerning this picture she states: "the little girl saw the apples falling off the tree. She told her mother and her mother came out and picked them up. Then the father came home from work and the little girl told him what had happened. The mother told her to go outside to get out of her way and the little girl looked up at the sky and made a fire and stood by it. The mother said the apples were no good because they were in the dirt and were rotten. The little girl looked at the sky to see if the sun was shining."

Thus the last drawing might be said to recapitulate and condense into a single fleeting mobile pictorial pattern the entirety of Jean's life experiences which have been emotionally meaningful to her so far. And is this not true of any spontaneous creative production?

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THE CREATIVE DISCIPLINE OF OUR VISUAL ENVIRONMENT

By Gyorgy Kepes

ORGANIC life is a process of growth. If the dynamics of growth are intercepted, life turns against itself; instead of developing into a richer and more embracing dimension each new growth twists backwards and pierces the lifelines which carry the nourishment necessary for the organism. Cut away from its vital food, the organism ultimately collapses to a state of lower existence. So social life cannot stand still nor can it bear an enforced status quo without losing its very meaning as life. If the resistance of the past to the present is too obstinate, disintegration inevitably sets in. Today we are participating in such a disintegration. It has become a truism to say that technology and science have outgrown their human bonds. Our outlived social relationships, thoughts and feelings, with their stubborn status quo, have become bonds which strangle new life.

Some timid hearts have called for a halt in the growth of technological progress. In the early thirties the Bishop of Ripon in England asked that all research stop "till man catch up with his inventions." This late echo of the spirit of the machine breakers would only have added waste to waste. An artificial retarding of growth would merely delay the death struggle between the past and present. The answer to the ills of our time is not a compromise on a lower sociological and technological dimension, but a new social reintegration. What we must do is to straighten the twisted growth and by planning and guiding, secure the way for further development.

There are two changes imperative to the achieving of this social reintegration. The scientific and technological equipment we possess today must be brought under human control, which implies the ordering of our social relationships upon a basis of true political and economic democracy. Man also must be liberated from his present narrowness and weakness generated by fear in an insecure world. Without economic freedom on the widest possible social basis it is meaningless to speak about free individuals. A man who is not fully a man, but a slave to fear, cannot build a new social framework without using his distorted vision of reality to cement this new structure.

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The emotional tensions generated by oppressions are discharged in political action and become the motor power of historical change. This power would, however, become a power of blind revolt without the creative capacity of man to integrate his world on a more embracing dimension.

The dynamic urge of human beings is to transform whatever situation they face into an integrated whole. Without ordering his reactions, man cannot proceed to a new situation. Without the ordering of his physical environment he cannot survive. His creative capacity to construct his environment in terms of his needs, that is, to work out a relative equilibrium, is the very foundation of his existence.

Vision is a key example of this creative act of integration. The eye faces a turmoil of light stimulations; light rays impinging on the retina have no intrinsic order as such; it is the dynamic tendency of the mind to find an order which transforms the sensuous basis into meaningful unities.

Vision, the orderer, receives its scope and scale from that which it orders. Visual experience is made up from the elements of the visible world around us. The strength, richness and order of our visual forms depend on the nature of our visual surroundings.

If man sees a world around him in which the organic rhythm of nature's growth is revealed, where colours, forms and movements are expressions of organic events, then his vision can become a true vision of reality based on a healthy foundation which Walt Whitman called the "primal sanities of nature." If the primal sanities of nature manifested by the variety of natural forms and events are absorbed through his vision, then man is led to see them and to reproduce them in the shaping of his own man made world.

Today we have lost this natural guidance, because we are embedded in a "second nature," in a man shaped environment which could not grow naturally because it was intercepted and twisted by one-sided economic considerations. The appearance of things in our man made world no longer reveals their nature: images take forms, forms cheat functions, functions are robbed of their natural sources—the human needs. Urban landscapes, buildings with counterfeit insides and fake outsides, offices and factories, objects for use, the packaging of goods, posters, the advertising in our newspapers, our clothes, our gestures, our physiognomy are without visual integrity. The world which modern man has constructed is without sincerity, without scale, without cleanliness, twisted in space, without light and cowardly in colour. It combines a mechanically precise pattern of the details within a formless whole. It is oppressive in its fake monumentality, it is degrading in its petty fawning

manner of decorative face lifting. Men living in this false environment and injured emotionally and intellectually by the terrific odds of a chaotic society, cannot avoid injury to their sensibilities, the foundation of their creative faculty.

A man whose faculties are impaired narrows his world. He achieves a relative equilibrium in his environment only by artificially shrinking it in proportion to his difficulties. This impaired capacity is further characterized by lack of ability to make experience coherent. Today because this failing expresses itself as an inability to bring sensuous, emotional and intellectual levels of experience to a single focus, a diffused image without cohesion prevents man's movement from one situation to another.

To bring direction and order to this formlessness we need to regain the health of our creative faculties, and especially, our visual sensibilities. As the nourishment of our vision is adulterated its only chance to regain health is by fasting until the poison is absorbed, and our vision regains its integrity. This was exactly what twentieth century visual art aimed at and partially achieved. Losing confidence in the adulterated visual surroundings, artists restrained themselves from using the visible world as their material. They returned to the only genuine visual source, which still kept the sanities of nature, to the creative tendency of the eye, to see visual "wholes." Painters and sculptors, because of their distrust of their familiar surroundings, cleaned their respective media of everything which in the least resembled these surroundings. In their consistent search they reached a truth which they called the "plastic truth," an integrated vision, realized in terms of the material in which they worked. This vision, becoming nature again because of its organic quality, must now reenter our physical environment. Order, structural unity must guide the shaping of our surroundings, since by shaping they can restore these surroundings to true nature again—a higher nature whose forms are impregnated with human understanding. A visual control of the environment, guided by such healthy vision would give man not only a healthier, sounder physical setting, but also what is as important, it would increase his stature. Instead of giving a sheer palpability of usefulness, a new environment through its genuine visual forms could generate a new imagery, a new symbolic form of basic human values.

It will be helpful at this point to make a partial inventory of our liabilities and our resources—in order to indicate what visual values may contribute to the shaping of our environment.

In a fake environment, where most materials are misused it is inevitable that the human material will be misused as well. To achieve an honest relation-

ship between man and his world, we must reinforce ourselves with visible structures that speak a sincere language, a language of their own. A new and sounder visual environment must, first of all, be honest in the use of its material. The first credo in contemporary painting was to bring back the two dimensional surface to its true nature, as Mondrian brought it to its ultimate consequences; or, in sculpture, to bring back the metalness of metal, the woodenness of wood, and the stoniness of stone, as Brancusi did—this credo must penetrate every corner of man shaped environment.

Truth creates strength physically and psychologically. Retouching or evading reality is a waste, and thus saps strength. We are strong if we are spontaneous, and do not intercept with careful, cautious calculations our reactions to the world around us. As all of us can testify, our happiest moments are those in which we are brave enough to be true to ourselves. Louis Sullivan said somewhere that man cannot create vital things without having had vital experiences. Since the strength of our experiences is the basis of our creative strength, we must regain our ability to experience intensively by feeding continuously on the richness of the sensuous world around us. Today this sensuous richness is curtailed; the strength of light and colour is filtered and broken by the smoke and dirt of our city atmosphere, as well as by our own inhibitions in using them. Contemporary painters liberated colour so that they could find their true strength. We need to extend their world of vigorous colours to our world in making and lay claim to a multicoloured organization of streets, or whole cities. Our furniture, our rooms, our factories, our schools, our hospitals, our parks suffer from a long overdue need for braver use of colour.

An environment which has the narrowness of a prison and which breaks space up into small cubby holes contributes to frustration. We are badly mauled by the way we press and rub each other almost in a literal sense. This physical narrowness not only taxes our health, but also kills the openness of our human relationships. The courage to be open and free to each other is suffocated through living in the crowded room of a tenement house where privacy hardly exists, through working in factories, or offices, or travelling in the subway during the rush hour. It was not by accident that our spaceless life gave contemporary painters the desire to introduce the widest span of space in their own medium. Their sensitive eye recognized the discrepancy between the new vistas of space opened by science and technology, and the actual space in which they were encaged. The painters came to terms with the new range of space within their own work, as did the architects obsessed by the awareness of the need for open space. Architects design buildings whose interior space opens to the outside. After a long imprisonment, the eye which

only gets physiological rest from a view that has a focal point of at least twenty feet, is at last released. A visual environment which has the openness of space could help establish a parallel willingness in man to go beyond the closed and static conditions of inherited ideas and structures.

Today new structural possibilities developed from new materials like glass or reinforced concrete, give a spatial quality of lightness and transparency where nothing unnecessary can hide. The bridges of Maillart, the buildings of Le Corbusier, Mies van der Rohe, the chairs of Breuer and Aalto threw out all deadweight from their structure, and achieved an optimum of economy. Their straight-forward refusal to carry any deadweight, their structural lucidity, can be signposts for our environment in the same way as are the typography of a Tschichold, or the posters of Paul Rand. The transparency and lightness of the new visual structures around us can train us to think in terms of structural lucidity, and thus can discredit the deadweight of the outlived mores, feelings, and concepts.

An unfinished sentence cannot be followed by a new sentence without all sense being lost, just as an unfinished thought does not give the basis for the next one. To proceed to a new situation, the present must have definition and cohesion. Without the ability to create definite forms we are stuck to one spot and sucked down as if in a bog. We are characterized by such indefiniteness. Our visual environment reflects our own lack of ability to complete thoughts, and our consequent inability to change. Our homes, our streets, our cities are not consistently formed, and because they never reach conclusions, do not offer the possibility of proceeding to a new and better solution. Technological skills have developed our ability to design and to produce previously complex processes in almost a single action. Now they must be carried to broader applications involving the design of streets, neighborhood units, and cities. When social conditions allow us to cast as a whole such large units of our physical setting we shall have better possibilities to grow up to our full potentialities.

In the wild struggle of laissez-faire economy we were convinced that individualism run riot is freedom. We assumed that freedom is *from* something and not *for* something. The more bonds we were freed from, the freer we believed ourselves to be. We believed that being unlimited means to be free. The facts bear out that this is not the full truth. To get down from the fourth floor to the street, man is naturally free to jump out of the window or walk down the stairs. Jumping offers less friction, less limitation, but obviously the wrong results. Walking down the staircase sets limitations, but in recognizing them man becomes free to proceed to a new situation. Freedom can

only be reached by recognizing unique historical limitations. Our physical environment is the tragic result of a wrong concept of freedom. Our everyday objects, our homes, our cities are shaped with license, and they show its dangerous consequences. We continually explore new materials and make new objects, without considering their social implications.

The pioneer work of the twentieth century artists brought back a new awareness of freedom to their respective fields. Painters recognized that freedom of expression in their media lay in the recognition of the limitations of their media. The spatial freedom of colours on a canvas, the life of a painting, is gained by the recognition of their being bound by the flat surface. Engineers and architects learned that the free span of their structures depends upon their reverence for the nature, the limitations of the materials. If we extend this understanding of freedom to the visual control of our surroundings, we can hope to recondition our attitudes, thus paving the way to greater social freedom. Limitation implies definition by a context. Any individual unit can only unfold its unique meaning through its contour line which connects it and divides it from a larger whole. A lamp gains meaning in relation to the room it illuminates; without considering its outward directed relationships, its function would not make sense. A chair in a room gets its meaning from its service to the people who may use it, and from its location in the room. If it were on the top of a table it would make as much nonsense as if it were built too large or too small for use. Things as individual units, are meaningless abstractions unless they are assigned their place in a communal, i.e. dynamic structure. In almost all advanced forms of human thought there is a tendency to get away from thinking in terms of isolated things, and to learn to grasp dynamic structural relationships. Physics and biological science made it clear that thinking in terms of matter, shaped as form, and appearing as things, does not offer a valid gauge to define events. These sciences were compelled to exchange static concepts with dynamic relationships, by introducing energies, processes, and structural organization as their basic idioms. The advance guard of the visual artists came to similar conclusions; they exchanged their representation of the object world for expressions based upon visual energies and their spatial organization. Our visual environment as well as our social life has not yet reached these conclusions. Instead of thinking in terms of the interrelations which give meaning to the individual elements, man himself, and the objects he creates are perceived through a miopic vision, which cannot focus the figure and its background simultaneously. Now is the right time to reverse our present way of doing things and divert it from the individual objects towards their relationships.

Instead of permitting each thing to exist in its own inconsiderate way, we must learn to create cooperation of objects, a community of things. We must also be alert to each individual unit in its visual relation to other units. In shaping and placing objects in our surroundings, we must understand their optical willingness and fitness to cooperate with their environment. As one colour always asks for another colour which complements it, as a line always asks for another line which continues its own direction and rhythm, and every shape for another shape which defines or makes it pleasing by its corresponding proportion, so we must learn in our visual surroundings to respect and realize the natural unity of vision which always demands completeness. If we learn how to look for and see the relationships in visual qualities, we can strengthen ourselves to recognize bonds in all levels of existence.

If we perceive events in their true nature as dynamic relationships, then we must naturally look for their possible equilibrium. The equilibrium of the world which we may create around us, necessarily rests on the human activities which created it, that is, on human labour.

To make all of our previous claims real; to make honesty, freedom, structural lucidity, completeness, and integration valid, we must bring them to this pivotal point of human labour.

William Morris, the great nineteenth century visionary who, in spite of all his mistakes, encompassed a broader and clearer image of our task than most of us today, has expressed with an incomparable conciseness, the basic conditions of our healthier life. He said that "The joy in labour is the birth-right of labour"; that is, freedom and spontaneity of human work which is not only the means but is also an end, must determine the true scale of things. Today, because we have not kept things in scale to ourselves, we let events go faster than we can follow them and make things bigger than we are able to encompass and set relationships to things and men, more complex than we can penetrate. We must reset this world which has escaped human control to a scale which has its ratio in the joy of labour. "Nothing should be done by man's labour which is not worth making; or which must be made by labour degrading to the makers." The task of our generation is to bring these claims of Morris and interpret them and realize them not only in their individual, psychological orbits, but also to extend them into their widest social radius.

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SKETCHES VS. THE HISTORY OF ARCHITECTURE

By H. E. Dickson

MOST graduates, especially older ones, of collegiate schools of architecture have concocted "plates" as adjuncts to historical studies in their field. Some may even have preserved them, along with other souvenirs of partially misspent youth. These in particular may recall hour after hour squandered at copying cuts from this or that book, usually without troubling, as clean practice would dictate, to specify exactly the sources of borrowing. With varying measures of originality students have composed these lifted details into architectural style samplers; and while nobody, I believe, has ever worked one in cross-stitch, those of the more talented pupils have been smartly rendered in pen-pencil technique, colored crayons or wash. I have known instances when gilt was applied.

Unhappily, the practice has not been wholly abandoned in what should be more enlightened times. With mounting exasperation I recently looked through some student notebooks crammed with these embellishments of an alleged history of architecture. Knowing that they will not by a long stretch be the last of their kind, I am prompted to make public complaint of it, and in doing so to reiterate for emphasis certain propositions regarding the nature and place in the modern architectural curriculum of (a) incidental drawing and (b) the history of architecture itself.

For there is more to this than appears on sheets of hot-pressed paper. These historical picture-plates are not, in truth, so innocuous as they seem. Properly diagnosed, they can be recognized as visible symbols of a dry rot that persists in parts of our system of training architects.

Those that I lately examined were, first of all, plainly a waste of time. Useful only as space-fillers in a departmental exhibition, they had consumed golden moments of students' time, while producing, I should judge, no commensurate educational returns. Perhaps a lesson in patience may be afforded the student who pochets a full plan of Hagia Sophia or Amiens; who draws every leaf-notch of a Corinthian capital, or every column and arch on a side of the Colosseum. Certainly little else is to be gained from reproducing the identical parts of any symmetrical or repetitive pattern. Nor in any event is much really to be gained from painstakingly copying pictures that are accessible for study in photographs and book illustrations.

Not that the budding architect should not draw—*everlastingly* draw! He is, in fact, not cut out for the profession unless he is naturally given to talking freely with the pencil in graphic and lettered symbols.

And in studying historic architecture he surely ought to draw a great deal—but always with one purpose uppermost. He is interested primarily in the quick, incisive recording of data. Here the student must learn, among other things, to *see* buildings. His eye must be trained to detect unerringly the basic elements of design and structure. By the same token, his hand should be skilled at catching the simplified essence of the object—of plans, sections, general views and details. Once having extracted this essence, he need waste no time on more elaborate renderings; his economical notation, jotted in a few minutes from projection screen or printed page, serves better than words to fix what he has seen. All art studies are enormously benefited by this kind of functional drawing.

To the architectural mind, however, this is not "sketching." In the profession the word has a particular connotation.

It is applied to certain rather literal renditions of the shapes of things, especially of buildings and landscapes, executed in a manner calculated to impress beholders with the downright cleverness of the chaps who did them. A familiar stock of tricks is employed in orthodox "sketching." Space relations are subject to the inflexible dogma of perspective. Textures and materials are "indicated." Shadow- and plane-edges are given exaggerated emphasis. Vignetting sometimes lends an air of subtlety. Novel effects as such are highly prized. Skies invariably are bedecked with scalloped or stringy clouds, and little amorphous figures fill empty spaces below. Presentation renderings and travel sketches, as well as history plates, are cooked up over this hackneyed recipe.

They taught that stuff when I went to school—I hate to admit how long ago—and too generally "they" still do. In the process, the learner is pitifully handicapped without knowing it. Habit crowds out sensation. In no time, if very adroit, the student is making over all nature in the guise of an architectural rendering, and casting himself in the role of artist.

The tragedy of it is that with a majority of architects this kind of insensitive virtuosity passes for *drawing*, and that, with blinders set, so few of them ever come to apprehend the expressive range and flexibility of one of man's oldest media for conveying his thoughts and feelings. It would be a blessing if every architect did learn about drawing, not as a pen-pencil style, but as the masters practiced it. Let him discover the imperishable wonders of drawing, in Egypt and in Greece, in the Utrecht Psalter and in the art of

ancient China, in Piero della Francesca, Botticelli, Dürer, Rembrandt, Watteau, Ingres; to that extent his education will have been enriched.

As for his current practice of drawing, it is artistic schizophrenia to conceive buildings in the spirit of Le Corbusier and "sketch" in the manner of Guptill. What, indeed, might Le Corbusier have to say about "sketching"?

To blaze with it—free yourselves, he would tell us. Good drawing embodies sensitive, vital line and organization. Look about you at the men who *draw*. Picasso's line is electrified. That of Matisse is fluid and clear as a running stream. What variety and fertility of expression is present in the drawings of Rodin, Seurat, Segonzac, Feininger, Lachaise, Poor, Klee, Henry Moore, a host of others. This (Le Corbusier might have picked up the phrase) is real stuff, and no draftsman stands to lose by a true appreciation of quality in drawing.

Not instilling of habits—of "techniques"—but inducement to free and sensitive pencil-talking, that can be precisely controlled for recording data or exercised with imaginative unconstraint—this is the goal for the teaching of drawing.

But whatever the shortcomings of drawing in the plates that launched this polemic, they are less upsetting than the historical fatuities displayed in them. It is this that sets my historian's teeth on edge.

Aside from the general idea of a hand-drawn scrapbook of architectural styles, the history plates answer no purpose that could not be fulfilled by the sketch notations that I have described. As a rule they display little in the way of scientific aim, selectivity or analytical study. Exact procedure, including specifying of sources, dates, scale and other precise data, rarely troubles the misdirected student. His sketch simply says, this ziggurat is a ziggurat—or at any rate somebody's idea of one. He labels it "Assyrian," knowing this as one of the flavors that can be drawn from the many-fauceted fountain of a stylized antiquity.

The light approach to history is widely condoned in the faculties of architectural schools. A colleague of mine thinks that we historians overburden the student with dates, facts and little details that in time are only to be forgotten. The complaint is a common and fallacious one. Everybody as a matter of course forgets information that is not frequently put to use—in mathematics and physics as well as in history: much must be learned in order that some learning be retained. Moreover, accurate measurements and data are as important to sound history as they are to sound building construction. Yet the history, it is felt, must not aim too high, must not make a nuisance of itself. Serve up a dish of palatable generalities, and send the student back to the drafting room.

Let this be clear: good architectural history is first of all *good history*. Basically it deals with buildings, which must be understood as pieces of structural machinery and sensed aesthetically as forms. But they are first to be handled historically. They must be fixed in time and place by historical data in order that they may be analyzed in proper relation to their settings. Persons and circumstances associated with their construction may have significance. These and other facts are tools, to be acquired and put to use. The typical monument, the student must be shown, is arrived at through close study of many specific buildings. A well-grounded "appreciation" of architecture will naturally come of all this. But make no mistake, one does not skim over history—one wades through it.

There need be no uncertainty as to the proper role of this study in the training of architects. History is admittedly a cultural subject, and that is the light in which architectural history should be held in the curriculum. It deals essentially with a past that is gone, even though its forms remain. Its applications are less obvious and immediate than they once seemed to be. Stylized building is on the wane, and the historian of architecture is no longer obliged, if ever he was, to prime the student with exemplars to be used in the solution of design problems. The ancient patterns, we know, are many of them empty husks, but what is dead to current practical usage lives in other times. The significance and vitality of the Greek Doric order must be sought in the Heraeum and Parthenon, not in today's blueprints. In the reaches of history, too, live the old masters of the building profession, Wren, Bernini, Michelangelo, those who built the cathedrals, those who built to other faiths.

Architecture provides one of the best of all vehicles for a through-trip over the course of human history. The concrete (often in dual sense) material of buildings makes excellent road bed. Along the way are clear vistas into science and the arts, revealing glimpses of man himself as an individual and as a social being. Buildings are permeated with meaning; "the language of architecture" is not an empty phrase. In the truest and finest sense, the history of architecture is liberal education.

To the student, the subject offers a boundless field for serious and enriching studies, with much to discover in too limited a time. And none of that time, I submit, can rightfully be spared for the busy-work of collecting transfer pictures.

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AIMS AND METHODS IN MUSEUM EDUCATION

By Charles E. Slatkin

THE observation has been made by European experts in the field¹ that the emphasis on social responsibility which has been so strong a factor in American museum policy, is a peculiarly native development and as such has been an export item,² one which, it is reasonable to add, may be delivered in greater amounts to Europe when continental museums are once again able to resume full operation. All this implies a kind of international leadership of intention and, in some respects, of performance. At home we have already "sold" a sizeable segment of our own public on the desirability of museum attendance, presenting them not with fine art alone but the seven arts. By common consent, however, museum administrators recognize that, having attracted to themselves large audiences, it is easy enough to present a concert, film or dance program, but so far as the fine arts are concerned there is little assurance that the right thing is being done by the public. At least half the wanderers through galleries are merely passing the time or gazing out of idle curiosity and they remain only vaguely impressed. It would be well for museum administrators to take inventory of this domestic and export stock-in-trade and check to see how the commodity now so widely used can be improved.

The fact is that hundreds of thousands of people are daily venturing into our museums in search of inspiration and enlightenment and are being served by educational staffs whose aggregate expenditure must annually run into several millions of dollars. Yet most of these departments operate on outmoded general educational precepts, or rather without benefit of scientifically established basic methods and principles. Many of these latter have

¹ René Huyghe in *Revue des Deux Mondes*, 15 October, 1937. Also Sir Robert Witt, on a tour of American museums, declared: "European museums aim at collecting and exhibiting works of art. In America you have added to this fundamental object . . . the interpreting of what is so collected to the public and the attracting and taking care of that same public in order to make the museum itself the cultural center of the community, by connecting it ultimately with all the arts and sciences and with education. Here it seems to me is America's greatest contribution to the science of museum practice."

² Dr. Alfred Neumeyer, director of Mills College Museum in the October 1946 issue of *Art in America*, devoted to museum trends, uses this phrase: "Museum education is an American export article. . . ."

been carefully formulated, particularly during the past fifty years, through intense and controlled research conducted by some of our best educational brains and university laboratories, principles which are today commonly regarded as axiomatic in educational circles. Some museum directors, aware of this lack of educational point and purpose, frankly concede that in terms of people truly reached by current educational programs, the very museum plants as well as their budgets are not yet fully justified.³ How shall one proceed toward justification?

American enterprise habitually seeks the simplest determinants of efficient management for any endeavor where the annual expenditure ranges in the million-dollar budget class. Museums must likewise determine the appropriate measurements of educational achievement, and the soundest methods for securing a variety of purposes and results. These should be the tools and worksheets for their curricula which in turn will need to be fitted into an over-all unity of philosophical purpose set forth under a series of cardinal principles. If museum administrators could get together long enough to determine on a set of educational objectives, the rest might then be left to the individual departments.

Several hundred art-educated people with or without professional training are today wholly occupied with museum education work. Their function is complementary to that of the schools and teachers colleges, but their own position of interpreting original works of art to varied-age audiences is unique and logically one of leadership. If Harvard University was justified in providing training for museum curators and administrators, some colleges ought to assume the burden of training professionally skilled educators in art appreciation, equipped with philosophical background, tools, techniques and understanding of the psychology of various audiences. At present, museum guides and lecturers are scattered and out of touch, lost in their search for appropriate readings among the school magazines of the practise arts, the adult education journals, the periodicals on aesthetics, the scholarly bulletins and quarterlies on art history and connoisseurship. In their search for training and vocational leadership they have turned to one or more of these fields without finding the specific methodology their particular work requires, in which the interest centers less on art or history or iconography, than on *the audience* in relation to art and everyday life. Pertinent aspects of the periodicals mentioned should be grist for their own daily work; those contributions of the adult education practitioners which relate specifically to the arts field, the teachers-college model lesson-units, the college museum laboratories in joint

³ Grace L. M. Morley, "Museum Trends," *Art in America*, October, 1946, p. 203.

enterprise with their college Departments of Education—all of these should be helpful in the formulation of specific professional techniques related to the teaching of art appreciation in museums. Out of these—and without abdicating to any one group—could be forged an educational synthesis that would provide technical training not for *prima donnas*, but for a broad base of everyday museum educators equipped with methods, techniques, tools, philosophical orientation and a reasoned direction.

There is need for a professional journal of museum education as a forum for the discussion of these materials and methods, techniques and objectives, teaching aids and measurements of appreciation and understanding. Such a journal could make available the results of practical demonstrations, including scientifically constructed tests of gallery tour efficiency. Display techniques, school exhibitions and study aids are directly related to teaching and lecture methods. Aside from a few circulating exhibitions, there is today no simple way for museum lecturers to benefit by exceptional work or experimentation being done in other centers; by an interchange of theory, experience and practise, by a glad borrowing from exhibition and display techniques achieved elsewhere, and not always in the large institutions.

In such a Journal there should be room to discuss the Herbartian laws of learning, the developmental phases of a forty or sixty minute study unit including motivation and application appropriate to the audience and changing times, the psychology of heuristic lecture development, fundamental in all teaching logic. What are the aims and objectives of the museum's over-all educational program? In specific galleries; in individual works of art; as applied to different audiences? How much should one lecture; how much discuss; query? Should one educate or inform; elicit information or submerge the listener in a flow of words? Shall one aim for a moment's escape, a vision of man's unfettered creative genius, a sermon on mortality, the mysteries of the creative process, the enduringness of art, the elements of connoisseurship? Could one properly devote oneself to intercultural or international concepts, the meaning of America or of One World? How best approach each audience group? How classify them? What objective for each? Two or three skillful questions posed to an audience before embarking on a lecture or gallery tour might prepare the atmosphere and also give the lecturer an idea of the most desirable approach and objective. What questions would yield these results? How test for optimum results? Is one technique better than another for driving home necessary data and achieving certain end values? What constitutes scholarly responsibility: scattering aesthetic crumbs to clucking followers, or practical articulation based on recognition of audience capacities for comprehension?

Is it in poor taste to popularize iconographical interpretations even in a thoroughly subjective approach? When a picture cries aloud for direct correlation with our own day, or when it summarizes an era and clearly sets off our own times by analogy or contrast, is not a popular talk devoted to stylistic inventions and compositional virtuositities largely irrelevant except for special groups?

How should one, for example, develop a talk on "The Art of Goya," addressed to an audience of several hundred adults of a Sunday afternoon? A museum lecturer with a national reputation as educator offered this topic during the final months of the second world war. The lecture was devoted to Goya's chronology, his movements from city to city, the *dramatis personae* of his several scandalous affairs. It moved along at a brisk rate, the vocabulary choice, the observations technical and learned, while the illustrations flashed brightly at the call of the cricket: tapestry cartoons, portraits, local pastimes, bullfights, an occasional drawing or etching. Some time was devoted to lofty speculation on the effect of Goya's deafness; the question of venereal disease hovered for a bare instant in a twist of phrasing. Finally, two concluding slides presented contrasting self portraits in middle and late life—a summing up which ran for five minutes on the handling of rugged masses, the brilliant counterpoint of color, contrasting textures, and a tag line about unflattering honesty and psychological penetration. A charming talk, and the audience was doubtless refreshed by the bio-aesthetical story. The presentation was plausible but there was little relevance to contemporary life. Like any thing of beauty, the talk was its own excuse for being. One could only wonder whether the inclusion of Goya's social philosophy, some reference to his vacillating loyalties between patrons and people (within the whole question of patronage, popular, royal or commercial) his sardonic commentaries on a corrupt government, his blasts against war, superstition, folly, vice, his possible meaning today for the listening audience, some speculation on what he might have used as subjects were he alive today, might not have been appropriate even at the expense of some of the aesthetic insights. This may not be the college approach, but for popular appreciation of Goya one may well include other subjects besides Goya's own work—contemporary Spain, Casals, Picasso and *Guernica*, and the whole introduced or motivated by a showing of contemporary social and political newspaper cartoons and commentaries on war—beginning, that is, with a frame of reference within which the audience itself is living, and again, concluding with some thoughtful application to contemporary life.

So much may tentatively be advanced as a partial answer, for there are several points of view worth setting forth, tested if possible with laboratory

apparatus, as a step toward justifying the educational role and budget of the museum. For example, it would be helpful to all museum lecturers to examine excerpts from three or four stenotyped gallery talks (or study-room conversations), with descriptions of the activities of the guide and audience reaction, along with marginal observations supplied by a supervisory expert, pointing out desirable and undesirable approaches and tactics. Ordinary "reaction slips" on which members of the audience are asked to check whether or not they liked the lecture have minor value at best. Audiences are polite and a series of anecdotes and pretty pictures is apt to insure a favorable response, even though there may have been no over-all point, purpose or objective aimed at by the speaker and little of real or lasting value to the listener. Again, a lecturer's qualities are not honestly evaluated in terms of popularity: pied piping demagogues for example have been known to achieve great followings, and conversely the most effective teachers are not necessarily the most popular. It might be desirable to record talks⁴ on the same subject by two lecturers, demonstrating diverse approaches to the same materials and then to test both for audience reaction.

The entire program of museum education would need the formulation of a basic philosophy of social-aesthetic principles, each category of audience, of lecture-type and of gallery broadly defined and characterized. Such a curriculum, including general outlines of viewpoints and enumerating desirable objectives would orient the curatorial staff and the department of education. It would, moreover, enable the lecturer to recognize and evaluate his own gallery motives, attitudes, and directions. It would thus provide a thorough-going system of self checks and revaluations toward the end of achieving best results. Philosophy and policy, aims and objectives, methods and materials—what should these be? Our foremost popularization agencies for art—the museums—have set up departments charged with this task, often heeled with sizeable budgets, yet possessed of only the barest comprehension of the tools of their professional function. As to personnel, these include a knowledgeable group, responsive to their extraordinary opportunities. They require some medium to enable them to establish their profession and to improve a service which has won the interest of European colleagues.

Art is communication and in this sense, in terms of what it says to how many, "art museums have larger responsibilities than they have yet served, discovered or explored, everywhere in this country if they are to assume their full

⁴ An example is recorded in Grace F. Ramsay, *Educational Work in Museums of the United States*, N.Y., 1938, p. 212 ff. See also T. R. Adam, *The Civic Value of Museums*, 1937.

place as centers of the cultivation of humane values. . . .⁸ That is to say, our art museums have arrived at a new beginning. Having in the past twenty years fought their way to the front ranks of educational agencies both here and abroad, they now find themselves on a far broader level of social responsibility, with a prospect that they hardly anticipated in their earlier struggles for recognition. As a binding force in the social fabric they can now weave their own cultural patterns and from this level perhaps they may come to export certain democratic values in return for the aesthetic currencies that have been imported from Europe during the past two hundred years. These are challenges which merit the most serious consideration of intellectual and financial support.

Coordinator, New York City Schools-Museums Program

⁸ Morley, *ibid.*, p. 209.



PICASSO, *Seated Woman*, Ink.
(Courtesy of Curt Valentin)

MIES VAN DER ROHE

By Ulrich Middeldorf

IT IS not easy to define what distinguishes the architecture of Ludwig Mies van der Rohe from that of his many outstanding contemporaries, and what makes it, to some of us, particularly interesting and attractive. Modern architecture, in a few decades, has created a stock of conventions, which, as those of older architecture, are apt to hide, at least for the average spectator, the individuality of the single artist, even should he happen to be among their originators. To Mies van der Rohe the architecture of today, indeed, owes a great number of fundamental ideas which have become generally accepted and which now are part of the common language of many. It is a fascinating task for the historian to define precisely the share which Mies van der Rohe had in the formation of this new vocabulary, and yet, such an investigation would only throw a superficial light on the distinctive character of his architecture.

That Mies van der Rohe's work already today appears firmly embedded in the general style of our time is perhaps one of its greatest assets. It is due to two facts: first, that he is one of the fountainheads of this style himself; second, that he developed his art in contact with tradition and with his contemporaries all over the world. He gained his spurs as helper of one of the foremost masters of the older generation, Peter Behrens. He was in close touch with the members of the Dutch school, with Berlage at their head. He knew about American architecture and particularly about the ideas of Frank Lloyd Wright. His whole career kept him in touch with others, often on an international basis, and he had a leading part in such joint efforts as the Deutsche Werkbund and the Bauhaus. Often, as in his buildings for some of the great exhibitions of the last decades or for other official, representative purposes, Mies van der Rohe had the responsibility not only of showing what he was personally capable of, but of speaking for the whole group of which he was a member. While such ties and obligations might be suspected to have been a hindrance to him, they, in fact, seem to have constituted a challenge to him to develop what is best in him. And his activity as a teacher, first in Germany and now in Chicago, at the Illinois Institute of Technology, seems to have urged him in the same direction, namely, to develop his personality in clarifying for himself and others the essentials of sound architecture.

From the catalog of an exhibition held at the Renaissance Society of the University of Chicago in May 1947. A larger exhibition is now being shown at the Museum of Modern Art, N.Y.C.

It is this stress on essentials which gives the individual note to Mies van der Rohe's architecture, an individual note which is as sustained and powerful as it is inconspicuous. His work betrays character rather than superficial personal color. His work is utterly new, without being of a fashion or trying to create one. His work is most individual without appearing so. The first impression which one gains from one of his buildings is that of utmost simplicity. Only gradually the spectator becomes aware of the fact that this simplicity is the result of a long process of thinking, planning, and organizing; of the most painstaking workmanship at each stage in the progress of work, in each drawing, in each model, not to mention the final product; of the most conscientious use of technical devices, of materials, of external conditions, etc.; in brief, of a most complex process of formulating a problem and solving it in all its aspects in the most thoroughgoing fashion. The great personal qualities which manifest themselves in all this are extreme seriousness, devotion to a task, an almost ascetic modesty, and an incorruptible honesty. There is no self-indulgence, no yielding to whimsey, no attempt at self-advertisement through the use of individualistic frills or spectacular indiosyncrasies. Thus, Mies van der Rohe's buildings are no dish for people spoilt by soft refinements or modern sensationalism. They are severe, even to ruggedness; and yet, to the discriminating eye they reveal the finest and most elegant proportions, textures, color schemes, etc.; they are extremely useable and liveable for men of good and healthy tastes. Thoroughness, honesty, and commonsense have made Mies van der Rohe an architect who can afford to be more radical in his ideas without losing touch with reality, who can be different from others without making this fact annoyingly apparent, who can express his individuality and still speak for his whole time. In the hands of a man of his fiber we may rest safely not only the task of representing the spirit of our age in buildings, but still more that of providing for a sound architecture of the future.

University of Chicago

obituaries

LAZLO MOHOLY-NAGY (1895-1946)

In 1937 Lazlo Moholy-Nagy was invited to come to this country to set up a design institute in Chicago along the lines of the original German Bauhaus in which he was an active collaborator with Walter Gropius, its founder. Moholy's work, in his native Hungary, in Germany and later in England, had established him in the forefront of that small community of innovators which was to revolutionize the concept of design and the visual attitude of people all over the world. Moholy's ten years in Chicago constituted a kind of final pronouncement which summarized and crystallized the concept that design can be an instrument of knowledge of ourselves and our times and the means to a satisfying and productive relationship between the individual and his complex environment.

In 1923 Moholy joined Walter Gropius and his colleagues at the Bauhaus at Weimar in that great effort to find the common denominator which was present in widely scattered fields of experimentation: painting, sculpture, industrial and stage design, typography, photography, the motion picture and architecture. The Bauhaus became the focal point where, perhaps for the first time, the kinship of contemporary tendencies was made the basis of social action. Its program had its origins in the concepts of such 19th century thinkers as Geddes, Ruskin and Morris. The first principle which guided Gropius and his group was to coordinate the creative and intuitive power of the traditional free artist with the new demands of industrial production and the discipline of machine techniques. The second tenet of this approach demanded that the many special arts come out of isolation and seek a unity of expression, with

contemporary architecture as the guiding factor and the new discoveries in painting and sculpture as the inspirational core.

Moholy-Nagy, because of his great vitality and his absorbing interest in all fields of visual expression, was peculiarly fitted to identify himself with this work. Whatever judgment will be made upon his own creative work in painting, photography and film, stage design, industrial design and sculpture, Moholy above all else personified the expression in a single individual of this aspiration to bring isolated concepts and specialized skills into a richer and more unified relationship.

By 1937 when he came to this country, Moholy had demonstrated the ability of one individual to approach this ideal. His work as an artist was already well known and his authority established. However, from the very beginning he insisted upon complementing his intuitive knowledge, expressed so well in painting and photography, with verbal formulation and intellectual clarity. His earliest writing appeared in the activist paper *Ma*, which he and a group of other young Hungarians published in Budapest after the first world war. Moholy's group in Hungary, together with the writings of Le Corbusier and Ozenfant in France, the efforts of Mondrian and the de Stijl group in Holland and the Russian constructivists, clarified the separation between Expressionism which sought, on the one hand, to express the revolt of the human spirit against the destructive forces of mechanization and those others, of which Moholy was one, who saw in the new visual and technical instruments a basis for a renewal of hope and a means to a richer life.

Moholy served as an officer in the Hungarian army through World War I and carried the scar of a severe wound

on his right hand. Though trained as a lawyer, he settled down after demobilization to painting and sculpture. His work was exhibited in Berlin and it was there that Walter Gropius discovered him and appointed him to the staff of the Bauhaus. From 1923 to 1928 he played an important role in formulating the beginners' course and the program of the metal workshop. He was co-editor with Gropius of the Bauhaus publications, and later, in 1929 published his lectures in a book which is known to the English reading public as *The New Vision*. Sigfried Giedion says of this book: "The close concatenation between the artistic evolution of our age and the mysterious forces of the Zeitgeist which permeate our daily lives has rarely been so impressively demonstrated."

The rising forces of reaction in the Germany of the nineteen twenties made progress more and more difficult. Moholy left the Bauhaus in 1928 when Gropius resigned, and set up practice as an independent designer in Berlin and later in London. During this period he produced a series of unusual stage sets of which the design for the opera *Madame Butterfly* is perhaps the best known. He continued to make important innovations in photography through his work on cameraless light recordings which he named photograms. He produced at this time one of the first abstract films, while his work in typography and advertising design placed him in the forefront of the innovators in these fields. With it all he managed to find time to paint which was the work he loved best.

In 1937 the Chicago Association of Arts and Industry, which was a publicly subscribed organization, invited Moholy to Chicago to set up a school of design. It was called the New Bauhaus and after the first year Moholy and his collaborators reorganized it into an independent institution and renamed it The School of Design in Chicago. This was a period of struggle and enthusiasm backed largely by Moholy's private funds and

by the willingness of the teachers to work without recompense. This change also marked the beginning of a new orientation to the American community. Moholy demonstrated the pragmatic basis of his own thinking by a creative adaptability which welcomed the challenge of reality and environment. The school ceased being a second Bauhaus and put out its own roots. Now known as the Institute of Design it stands as a monument to Moholy's enormous energy and faith and to his great intellectual and creative capacities.

Moholy's credo is fully set down in his new book *Vision in Motion* which appeared in print just a few months after his death on November 24, 1946.

One evening, a week before he died, it was said to him that his paintings above all reflected his revolt against negative acceptances and against resignation to frustration and disbelief. He was told that his paintings, in expressing his basic optimism and his will to believe, expressed his life and the way he had lived it. He was pleased with this definition and he answered, "I don't know about my painting, but I am proud of my life."

Knowing he was soon to die, he allowed no hint of his fears and misgivings to be seen. He was positive to the end.

ROBERT JAY WOLFF

Brooklyn College

A. PHILIP McMAHON (1890-1947)

Amos Philip McMahon was born in Warren, Ohio, the son of Amos Nelson and Ellen Mary Sheppey McMahon, on August 14, 1890. He prepared for college at the American School, Mexico City, Mexico. His undergraduate years at Harvard (1910-1913), ending with the degree of *magna cum laude*, were followed by graduate study. He was Marshal of the candidates when he took his degree in 1914, and also won the Dante Prize (1914-1915). He took the degree of Doctor of Philosophy in 1916, in the field of Comparative Litera-

ture, and the subject of his Ph.D. thesis was "The Mediaeval Conception of Tragedy and Comedy." During the year 1915-16 he was an Edward Austin Fellow and a Sheldon Travelling Fellow from 1916-17.

McMahon then worked in New York as statistician, advertising agent, and publisher, accumulating varied experience. However, the urge for study and teaching were so great, that while still engaged in business, he gave a course each semester in 1925 for New York University at the Metropolitan Museum, dealing with "Spanish Painting from El Greco to Goya," and "Aesthetics on Popular Theology."

In 1926, he left business and was appointed an Associate Professor of Fine Arts, becoming full Professor in 1928. In 1930, he taught at the Summer School of the University of Chicago, and in 1934 was appointed Chairman of the Undergraduate Department of Fine Arts at Washington Square College of New York University, a position which he held until his death.

Aside from his work at Washington Square College, McMahon gave a course for many years at the Institute of Fine Arts of New York University dealing primarily with the Principles and History of Criticism, a subject in which he was an outstanding authority in this country.

McMahon was an indefatigable worker. In 1910 he published *Miguel Hidalgo y Costilla* (with A. A. Noll), *The Meaning of Art*, New York, 1930, *The Art of Enjoying Art*, New York, 1938, *Preface to an American Philosophy of Art*, Chicago University Press, Chicago, 1945. For two years before his death, he had been at work on a book dealing with the "Trattato" of Leonardo da Vinci, which was near completion, and which will presently be published

by Reynal & Hitchcock, New York.

He also contributed many articles to *The Art Bulletin*, *International Studio*, *The Arts*, *Parnassus*, *Harvard Studies in Classical Philology*, *Publications of the Modern Language Association of America*, *COLLEGE ART JOURNAL*, and *Speculum*. Some of the most important of these are "Seven Questions on Aristotelian Definitions of Tragedy and Comedy" in *Harvard Studies in Classical Philology*, XI, 1929, 97-198, "Sextus Empiricus and the Arts," in the same, XLII, 1931, 1-59, "Francis Bacon's Essay *On Beauty*," in *PMLA*, LX, 1945, 716-759, and recently an article giving improved reading and tracing the background of Sir Philip Sidney's letter to the Camerlari, *PMLA*, 1947, 83-95.

As Associate Editor of *Parnassus* he published 50 to 75 book reviews each year.

He had been a Director and Secretary of the College Art Association of America, and was Chairman of the Committee on Art and Archaeology on the Scholarships of the Institute of International Education, Chairman of the Athenaeum, New York, a member of the business board of *Speculum*, a member of the Mediaeval Academy, American Institute of Archaeology, Phi Beta Kappa, Harvard and Grolier clubs in New York.

McMahon often stated to me that as a field of critical and historical investigation, the fine arts have not developed stereotyped routines that discourage initiative, and the material has not been practically exhausted as it has in some other subjects. There is abundant material for the exercise of scholarly interest and scientific method, and those materials are of immediate, vivid value and significance.

WALTER W. S. COOK
New York University

ART NEWS FROM SPAIN

EXHIBITIONS

The *Catalogue* of the recent *Exhibition of Spanish Painting* in London contains an Introduction by Mr. Neil MacLaren of the National Gallery, who was responsible for the selection of the works shown and the preparation the catalogue. He says that, looked at broadly, the history of painting in Spain since the fifteenth century was the painting of three great artists—El Greco, Velazquez, and Goya—and of three less important men—Ribera, Zurbaran, and Murillo. Before El Greco, the greatest personality in Spanish painting was Bermejo, who, in many ways, was a representative of Spanish Mediaeval painting. Referring to El Greco, Mr. MacLaren states that, whether we look upon him as a Spanish painter or no, it is certain that he was not the creator of a national style. He always remained an isolated figure, and his style disappeared at his death and exerted no influence whatever on the Spanish art of the future. If El Greco is considered a Spanish painter, the writer continues, Ribera must be looked upon as Italian, since he spent the most important period in his life as a painter in Naples. It was he who introduced into Spain the "tenebrismo" created by Caravaggio. According to Mr. MacLaren, the realist idiom of the Sevillian "tenebrists," is still seen in Velazquez's first works, many of which are now in English private collections. Among the works of Velazquez shown in the Exhibition, Mr. MacLaren opines that *Philip IV with a map in his hand* is perhaps the first perfect expression of the painter's new style, created after his first visit to Italy. The *Rokeby Venus* must be counted among his masterpieces. After Velazquez and Murillo, he continues, Spanish art was once again invaded by foreign influences and lost its independent national character until, in the second half of the eighteenth century, the national genius

was re-born in the person of Goya.

The Catalogue contains a short biographical sketch of each picture shown, the history of its ownership, and an account of the exhibitions in which it has appeared. With regard to some of the works displayed, it gives bibliographical notes and quotes, among others, a number of Spanish critics: Beruete, on Goya and Velazquez; A.M. de Barcia, on El Greco; A. Palomina, on Velazquez. In monographic articles, E. Tormo discusses Bermejo; F. J. Sanchez-Cantón and J. R. Melida, Velazquez.

On the occasion of the Exhibition of Spanish Painting in London D. Enrique Lafuente Ferrari, Professor at the San Fernando School of Fine Arts, Madrid, has given three lectures in England: one at Oxford and two in London.

The first, in the Ashmolean Museum, was sponsored by the Oxford University Hispanic Society. Its topic was "Goya as an engraver." The master's large collection of etchings were studied, together with the development of his technique and the biographical circumstances favouring this aspect of Goya's personal output. The next afternoon Prof. Ferrari spoke in English in the National Gallery on "Turning points in the History of Spanish Painting." The following is a summary of this lecture:

The Exhibition of Spanish Painting in the National Gallery has aroused exceptional interest. The British public were attracted by a selection of pictures most of which might be called masterpieces. On the other hand, this Exhibition might serve to rid British art-lovers of the false idea that Spanish painting consisted merely in a small number of 17th century masters, with nothing before them or after them but Goya. A Spaniard trying to interpret this Exhibition, to the public, with only this one lecture in which to speak, would first have to make clear the uninterrupted life

enjoyed by Spanish painting throughout more than ten centuries. Spanish painting was rivalled only by Italy in the size and scope of its output. Yet Spain was little known on account of her geographically isolated position and the special aesthetics of her pictorial school. The Peninsular War had made Spanish paintings better known, especially in England, and since then the historic role of the Spanish school had been steadily amplified.

Since the beginning of the century the world's attention had been drawn to the Spanish primitives. Though they could not rival the Italian or Dutch schools, they must, for numbers and importance, be allotted the third place after those countries. Spanish horizons were further broadened by the discovery and study of the Mozarabic school of miniaturists. It is now admitted that this school may be linked with 7th century prototypes formed, possibly, in the early Christian tradition transmitted through North Africa. If a Spanish school of painting has existed, and shown power and originality from the 7th to the 20th century, how could it be said that this school was represented by five or six masters only? The speaker stressed the changes in style during these centuries, and the special adaptations of the Spanish genius to these aesthetic attitudes in each period. The permanent Spanish characteristic was that of being colourful and unacademic; the appearance of the great masters in the 17th century was brought about through the coincidence of the national temperament with Baroque aesthetics.

The third lecture was given at the Spanish Institute where Prof. Ferrari spoke on "Goya and his drawings." Goya's drawings are perhaps the least known, although the most personal, of the master's works. In Goya the drawings were the final work in his spiritual expansion, especially since the beginning of his illness, the final crisis of his life, in 1792. The lack of good and available monographs is the explanation

why this important and representative aspect of Goya's work is so little known. If we take into account the fact that Spanish painters seldom cultivated drawing as a genre, Goya's acquire a doubly outstanding value. Aspects of his personality or life are rarely attended to, become singularly clear if his drawings are studied. The drawings contain little of his youthful period. Those which served as studies or rough notes for paintings are very rare. Some are reproductions of Velazquez paintings which he engraved about 1778. But the great output coincides with the period of his convalescence. The two so-called sketch books of St. Luke are very important in this respect; these sketches, some slight, others excellent, led him to the idea of engraving *Los Caprichos*. A large portion of Goya's drawings are thus connected with his series of engravings. The Prado preserves his preliminary studies for the *Caprichos*, *Desastres*, *Tauromaquia* and *Disparates*. Their technique of colouring is predominantly the red pencil. But, apart from these studies, Goya's drawings offer us his most personal views and the products of his imagination. Many of them reflect personal ideas, reactions to society, satire on persons or institutions; others are fantasies directed into plastic channels, strange scenes impregnated with tragic feeling, scenes of wars, banditry, gaols, witches, nightmares. At other times, inspired in complete calm, Goya shows us crowds assembled for some definite purpose: worship, work, popular amusements, all tending towards a ruthless insight into man and an unforgettable analysis of his passions. With this material as was the case during his last years at Bordeaux, go careful studies of the natural and portraits of amazing objectivity.

In the Prado Museum, Madrid, two new rooms have been opened, one with frescoes by Annibale Carracci, the other with Juan de Villanueva's plans and drawings for the building. The battle

paintings by Pieter Snyders have been hung in the Rotunda.

The house of the Duke of Alba, which was burned and looted during the civil war, has been restored and opened as a museum. There are several portraits by Goya, a Velazquez, a Rubens, a Rembrandt, and a collection of family miniatures.

At Seville, twelve new rooms have been opened in the Fine Arts Museum.

At Bilbao, the Bilbao park Museum held a temporary exhibition of seventy-seven works by Spanish painters of the nineteenth century.

At Saragossa, a small Goya exhibition was held during the summer.

At Brussels in Belgium there has been an important exhibition of paintings, sculpture, armour, etc., from the Kunst-historische Museum of Vienna. Several Spanish paintings of the sixteenth and seventeenth centuries including the famous Velazquez group were shown.

RESEARCH

"La Peinture Espagnole et la Peinture Flamande au XVe Siècle," by Vicomte Charles Terlinden, Professor in Louvain University. In this study, published in the *Revue Belge d'Archéologie et d'Histoire de l'Art*, Vol. XVI, Nos. 1 and 2, the author traces the influence of Flemish painting on the Spanish Primitives. Down to the 18th century, Spanish artists sought some of their models abroad. Mudejar art in the South betrays Arab influence; the pilgrimages to Santiago established French influence (Romanesque statues of Silos); Italy, in her day, provided the Renaissance, but, before that, there had been a Flemish influence under the Catholic Monarchs, due, among other things, to the following reasons:

a) Flemish superiority in the technique of oil painting, not to mention the vaunted priority of Van Eyck.

b) Reasons of a moral or intellectual order: 1. The pilgrimages to Santiago, imposed at times by Flemish Courts of Justice in remission of sentences. 2. The

Spanish mystical tendency, derived from religious exaltation during the period of the Reconquest, which linked the Spanish artists with those of Brabant. 3. The culmination of Spanish mysticism in all forms of art.

c) Reasons of an economic and political order: 1. The compensation established by payment, in certain cases, in works of Flemish art, for the *merino* that the cloth-makers of the Low Countries bought from Spain for export to England. Bruges was the centre of this trade, which was accredited by the presence of the Casa de los Españoles. It had an earlier period, at the Grand toulieu de Bruges, as we read in *Cartulaire de l'estaple*, published by Gilliodts Van Severen. 2. Political marriages between the Houses of Aragon-Castile and Austria-Burgundy. Flemish authors represented in Spain are profusely quoted, as well as others who exerted an evident influence on Spanish painters.

On the other hand Italian Quattrocentists, through the Alfonsine court of Naples, also had an influence on Spanish painters: for example on Pedro de Berruguete in Castile; on Rodrigo de Osoña in Valencia; on Alejo Fernández in Andalusia. Maestro Alfonso and Bartolomé Bermejo, though they receive Italian influence, are, specifically, Hispano-Flemish. But during the 15th century, the Neapolitan school was in turn under the influence of Flemish art. Hence the Neapolitan influence in Spain in part was a second-hand Flemish influence.

The author enumerates the painters who were influenced by the Netherlands Masters, in various regions of Spain. He admits that although Catalonia was not one of the countries most influenced by that art, she possesses in Luis Dalmau's painting *La Virgen de los Concelleres* in Barcelona, the Spanish work which most nearly displays the influence of Van Eyck as a predecessor. Speaking of style, the writer finally asserts that the Spanish painters, do not as a rule practice mere imitation. Rather there is a tendency to choose, from among their

closed aesthetic conceptions, some solution previously arrived at by the Flemings. In this way the colours are more sober. For such is the Spanish taste, independently of whether the artists may have learnt in the school of miniaturists. On the appearance of oil technique the Spaniards did not persist in the ancient techniques employed.

The gold backgrounds, also a Spanish characteristic, usually exclude landscapes. When landscapes are shown, they are generally of places or pieces of architecture in the Low Countries. But more often, in this age, Spanish painting tended towards the decorative and the devotional, without following the Flemings who were preoccupied with perspective and anatomy. Vicomte Terlinden concludes by pointing out the value to be obtained from systematic studies in Spain, in the same way as with studies used to be carried out in Italy.

Messrs. Aguilar of Madrid have issued in a single volume of more than 2,000 pages the famous *Viaje de España* by the Academician Antonio Ponz. The book comprises the eighteen volumes of the *Viaje fuera de España*. Much sought after by lovers of the plastic arts and archaeology, it had become extremely rare. The new edition contains reproductions of the eighty-nine views and plans which appeared in the first editions in the 18th century.

The archaeologist, Prof. Julio Martinez Santaola, has published a monograph entitled *Esquema paleontológico de la Peninsula Hispánica*, with 75 well-produced plates. It is a study of the characteristics of the pre-historic periods in Spain and fixes their chronology.

El románico en la provincia de Soria, by Juan Antonio Gaya Nuño. (Instituto Diego de Velazquez del Consejo Superior de Investigaciones Científicas, Madrid). After a short introduction in

which the author states the historical problems of the period, the text surveys all the Romanesque building plans of this province. There are also 102 magnificent plates reproducing photos of details, which add greatly to the book's value.

The Faculty of History in Valladolid University continues the publication of its documentary repertoire entitled *Documentos para el estudio del arte en Castilla* with Vol. III, which is entirely devoted to painters. The work has been edited by Dr. Esteban García Chico.

Revista de Ideas Estéticas (Special number devoted to Goya), published by the "Diego Velazquez" Institute of the Higher Council for Scientific Research, Vol. IV, no. 15-16, contains the following articles:

F. J. Sánchez-Cantón: "Goya, as a religious painter (Italian and French precedents)"; Enrique Lafuente Ferrari: "On the picture in San Francisco el Grande and Goya's aesthetic ideas"; Fernández Jiménez-Placer: "Goya's 'poem' of 'The Absurdities'"; Ricardo del Arco: "The circle of Aragonese painters round Goya"; Angel de Apraiz: "Goya's 'ill humour'"; Fernando Chueca Goitia: "Goya and architecture"; Valentin de Sambricio: "Casticismo in Goya's tapestries"; Juan Antonio Gaya Nuño: "Goya's inner aesthetic sense"; José Camón Aznar: "Goya's aesthetics"; notes, texts, bibliography.

Napoleon devant l'Espagne. Ce qu'a vu Goya, by J. Lucas Dubreton. (Fayard, Paris. "*Les grandes études historiques.*") This book, in one volume of 530 pages, contains a narrative of events in Spain from 1808 to 1814. The author does not present so much their historical characters as their human aspect, which stimulated the inspiration of Goya.

Compiled by

WALTER W. S. COOK

New York University

NEW PERSONNEL

I. COLLEGE ART DEPARTMENTS

BALL STATE TEACHERS COLLEGE, Muncie, Ind., Clell M. Cox (Ohio State, A.M.); Gifford C. Loomer (Teacher's College, Columbia University M.A.); Alice W. Nichols (Teacher's College, Columbia University, Ed.D.).

BARNARD COLLEGE, Mary Heuser, Assistant, History of Art (Barnard, A.B., Radcliffe M.A.).

BIRMINGHAM-SOUTHERN COLLEGE, Raymond J. Macmahon, Head of Art Dept. (University of Georgia, B.F.A., 1939; M.F.A., 1947).

BOWLING GREEN STATE UNIVERSITY, Karl Richards.

BROOKLYN COLLEGE, Morris Dorsky, Instructor, History of Art (Brooklyn College, A.B.; New York University); Ad. Reinhardt, Instructor (Columbia University, A.B.; New York University); Edgar Thorne, Instructor (University of North Carolina, A.B.; New York University).

BROWN UNIVERSITY, Thomas L. Reed, Jr., Instructor, History of Art (Oberlin, A.B.; Harvard, M.A.).

UNIVERSITY OF CALIFORNIA at Berkeley, Darrell A. Amyx, Asst. Professor, History of Art; Otto Maenchen, Lecturer, History of Oriental Art; James McCray, Asst. Professor, Practice of Art and History of Painting; Margaret P. O'Hagan, on leave of absence 1947-48 for study in Europe and Canada.

CARLETON COLLEGE, Northfield, Minn., John J. Talleur, Instructor of Drawing.

UNIVERSITY OF CHICAGO, Albert Christ-Janer, Director of Humanities Development, formerly Director of Museum and Library at Cranbrook Academy of Art; Margot Faust, workshop course in Arts and Crafts. The following students are planning to study in Europe this year; Theodore E. Klitzke, Rosalie Beth Green, Francis H. Dowley, Jerome W.

Howe, Pauline G. King. Professor Margaret J. Richert.

CITY COLLEGE, New York City, Jacob Landy, Tutor and Research Assistant (City College, B.S., M.S. in Education; New York University).

COLGATE COLLEGE, Paul Rochford, Instructor, History of Art (Bucknell University, A.B., Harvard, M.A.).

UNIVERSITY OF COLORADO, Alden Megrew, Chairman of Art Dept., formerly at Iowa State University, Dorothy Eisenbach.

COLUMBIA UNIVERSITY, James Thompson, Instructor, History of Art (Harvard University, A.B.). Professor Meyer Schapiro has returned after spending the spring and summer in Europe. Professor Millard Meiss is still in Europe.

CONNECTICUT COLLEGE, New London, retains its regular art dept. for 1947-48: Chairman, Robert Fulton Logan, Professor; Asst. Professor Marguerite Harrison; Asst. Professor Edgar de N. Mayhew; Assist. and Art Librarian Rosamond Conant Logan. Courses in the summer session were given by Bartlett Hayes, Jr. (Andover) and Harve Stein (R. I. School of Design).

CULVER-STOCKTON COLLEGE, Canton, Mo.; Mary Carolyn Pitts.

DARTMOUTH COLLEGE, Edgar H. Hunter, Dept. of Art and Archaeology, Instructor of Architectural Design. Formerly practicing architect in Hanover, N.H.

UNIVERSITY OF DENVER, School of Art, Harvey C. Neilsen, Jr., Design (Syracuse University, B.A., 1943), formerly industrial designer; James T. Mulford, resigned as Asst. Professor of Design.

DEPAUW UNIVERSITY, Greencastle, Ind., Helen Leon, Design, formerly at Indiana University. Karl Slicher, returning after year's leave of absence studying at Ohio State University.

EMORY UNIVERSITY, Ga., Thomas Brumbaugh (Iowa State University, M.A.).

FLORIDA STATE UNIVERSITY, Thomas Lias.

UNIVERSITY OF GEORGIA, Athens, Ga., Erwin Breithaupt; Rueben Gambrell, Asst. Professor on leave to Savannah Branch; Alan Kuzmicki, Asst. Professor on leave for graduate study; Julia Elizabeth Tolbert, Instructor (Columbia College, B.A., 1933; Landor College, Cert. in Art, 1937; Syracuse University, B.F.A., 1945); Ezra Lee Sellers, Instructor (University of Georgia, B.F.A., 1946, M.F.A. 1947); Harold G. Wescott, Assoc. Professor (Taliesin Fellow, 1934; Teacher's College, Columbia University, M.A., 1938).

GRINNELL COLLEGE, Alice Davis, Asst. Professor. Formerly at Iowa State University.

HARVARD UNIVERSITY (and Radcliffe College), Dept. of Fine Arts, John P. Coolidge, Asst. Professor, History of Art, Formerly at University of Pennsylvania.

HOLLINS COLLEGE, Va., Charlotte B. Johnson, Instructor in Fine Arts (Barnard College, A.B.; New York University); Frances Niederer, Asst. Professor, History of Art (New Jersey College for Women, A. B.; Yale University, A.M.; New York University).

UNIVERSITY OF ILLINOIS has instituted curriculum leading to M.F.A. degree in Painting and Art History. Also gives an M.F.A. in Art Education. Allen Weller, Professor of Art History, formerly at University of Missouri.

INDIANA STATE TEACHERS COLLEGE, Terre Haute, Elmer J. Porter, formerly at Cedar Rapids H. S. and Hughes H. S., Cincinnati.

INDIANA UNIVERSITY, Alma Eikerman, Asst. Professor, Design and Commercial Art, formerly at University of Wichita; Harry Engel on sabbatical leave for fall semester; Henry H. Smith, Instructor, Photography, formerly at New Bauhaus, Chicago; Winston Wiesman, Asst. Professor, History of Art, formerly

PM newspaper and Ohio State University.

IOWA STATE TEACHERS COLLEGE, Ames, Iowa, John C. Huseby, Staff Artist. Formerly at Walker Art Center.

STATE UNIVERSITY OF IOWA, William S. Heckscher, Assoc. Professor, History of Art, formerly at Institute for Advanced Learning, Princeton; Ulfert Wilke, Asst. Professor, Curator of Exhibitions, formerly at Springfield (Ill.) Art Center; Byron Burford, Instructor of Painting; Harold Lotterman, Instructor and Curator of Slides and Photographs; Delmar Nordquist, Instructor, History of Art; Jane Wilson, Instructor, History of Art; George Karo, Lecturer, Ancient Art; Roger Darricarrere, Lecturer, Interior Design.

JOHNS HOPKINS UNIVERSITY, Richard Howland, Chairman of new Dept. of Fine Arts; Christopher Gray, Instructor, History of Art (Harvard University, B.S.; University of California, M.A. See news report.

UNIVERSITY OF KANSAS, Klaus Berger, History of Art, formerly at Northwestern University; Clayton Fowler.

UNIVERSITY OF LOUISVILLE, Creighton Gilbert. Formerly at Emory University, Ga. See news report.

UNIVERSITY OF MANITOBA, Winnipeg, Can., Carol Feldsted, Instructor (Chicago Art Institute, B.F.A., B.A.E., M.F.A.; New York University).

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Dept. of Architecture, John McAndrew, Lecturer in Fine Arts (Harvard, B.S.; Harvard Graduate School of Design, M.Arch.), formerly Curator of Architecture, Museum of Modern Art, New York, Vassar College, Dept. of Art and presently Assoc. Professor of Art at Wellesley College. Henry-Russell Hitchcock, Jr., Lecturer in Architectural History, presently Professor of Art, Wesleyan University. Henry Seaver, Professor of Fine Arts, retired.

MIAMI UNIVERSITY, Oxford, O.,

Stephen Jacobs, Instructor, School of Design.

MICHIGAN STATE COLLEGE, Charles Cuttler, Instructor, History of Art (Ohio State University, B.F.A., A.M.; New York University)

UNIVERSITY OF MICHIGAN, David R. Coffin, Instructor, History of Art (Princeton, M.F.A.)

UNIVERSITY OF MINNESOTA, Howard H. Arnason, Chairman, Dept. of Art. Formerly at Northwestern University, 1935-38; Frick Collection, 1938-42; Lecturer, Hunter College 1939-42; O.W.I., 1942-45; Dept. of State and Unesco, 1945-47; University of Chicago, Visiting Professor, Jan.-June, 1947.

Walter W. Quirt, Asst. Professor, Painting and History of Art, formerly at Michigan State College. Kyle R. Morris, Asst. Professor, Painting, formerly Cranbrook Academy of Art.

MUHLENBERG COLLEGE, Pa., Joseph F. Cantierri, Instructor, History of Art (Oberlin, A. B.; A.M.; New York University).

UNIVERSITY OF NEBRASKA, Duard W. Laging, new Chairman of Dept. of Art (Dwight Kirsch remains as Director of Galleries and Professor of Art), formerly at Michigan State College; Miriam E. McGrew, Instructor in Art, formerly at Colorado State College of Education.

THE NEWARK COLLEGE, RUTGERS UNIVERSITY, George Weber, Instructor in History of Art (Temple University, B.S. in Educ., B.R.A.; New York University).

UNIVERSITY OF NEW MEXICO, The degree of honorary Master of Fine Arts has been awarded to Ernest L. Blumenschein of Taos.

NEW YORK UNIVERSITY, Michel Benisovich, Lecturer in Russian, University of Odessa, LL.D.). Ralph T. Fanning, Acting Chairman, Dept. of Art, Washington Square College. Formerly at Ohio State University. Alfred Salmony, Institute of Fine Arts. Promoted from Lecturer to Assoc. Professor. Martin Weinberger, Institute of Fine Arts. Pro-

moted from Lecturer to Professor of Fine Arts.

THE STATE COLLEGE, UNIVERSITY OF NORTH CAROLINA, Raleigh, N.C. Alexander Crane, Asst. Professor, History of Art and Studio courses. Formerly crafts studies in New England.

NORTHERN ILLINOIS TEACHERS COLLEGE, DeKalb, Ill. Mary Betty Swynehardt, formerly at Ball State Teachers College.

NORTHWESTERN UNIVERSITY, Charles Ballard, sculpture and design (B.A., Wayne University, M.F.A., Cranbrook Academy), formerly instructor University of Michigan; Allen Kubach, drawing and painting, part-time (B.A., Carnegie Institute), formerly instructor Kansas State College; William Stipe, painting (B.A., M.A., Iowa University), formerly of the Laboratory School, University of Chicago.

OBERLIN COLLEGE, Allen Memorial Museum and Dept. of Fine Arts, Ransom Patrick. Jessie B. Tiefethen retired on July 1.

OHIO STATE UNIVERSITY, School of Fine and Applied Arts. Retiring Director, James R. Hopkins; New Director, Frank Seiberling, Jr. Formerly Toledo Museum, Dept. of Education. Elizabeth Wilder (Smith College, A.B.; A.M.). Mary Holmes, Assoc. Professor. Formerly Iowa State University.

UNIVERSITY OF OREGON, School of Architecture and Allied Arts. Mr. Marion D. Ross, Architectural History (Pennsylvania State College, B. Architecture, Harvard University, M. Architecture). Formerly at Pennsylvania State College and Tulane University. Theodore Reyhner, Structural Architecture (New York University, Ph.D.). Formerly at Lehigh and University of North Dakota. Jean Kendall, Art Education (University of Oregon, B.S., School of Design, Chicago). Lynn Alexander, Applied Art (University of Oregon, B.S., and on summer staff). Hand weaving in Oregon.

WILLIAM PENN COLLEGE, Oscaloosa, Iowa, Olindo Ricci, mural painter, formerly of New York.

PENNSYLVANIA STATE COLLEGE, Paul Foote Norton, Asst. Professor, History of Art (Princeton, M.F.A.).

UNIVERSITY OF PENNSYLVANIA, School of Fine Arts. Arthur F. Deam, Chairman of Dept. of Architecture. Formerly in Charge of Design at University of Illinois 1930-1945 and in same capacity at U. of P. since 1945. Robert C. Smith, Lecturer on Brazilian Art, Institute of Fine Arts, New York University. Formerly at Sweet Briar College and a Guggenheim Fellowship for study in Brazil.

POMONA COLLEGE, Claremont, Cal., Thomas Beggs on sabbatical leave 1947-48. Kenneth Foster, Acting Head, Art Dept., 1947-48. (Northwestern University, A. B.; New York University). Milford Zornes, formerly at Otis Art Institute.

PRINCETON UNIVERSITY, John Robert Martin, Asst. Professor, Dept. of Art and Archaeology, formerly at Iowa State University and Woodrow Wilson Fellowship, Princeton; Charles P. Parkhurst, Jr., Asst. Professor, Dept. of Art and Archaeology, formerly Asst. Curator, Albright Art Gallery, Buffalo, N.Y.; Emily Stewart, Index of Christian Art Reader (Vassar College, B.A.; New York University).

QUEENS COLLEGE, Gordon Brown, Instructor, History of Art (University of Ottawa, B.A.; New York University).

ROCHESTER UNIVERSITY, Patricia Smith, Instructor, History of Art, (Oberlin, B.A., M.A.).

RUTGERS UNIVERSITY, Helmut Von Erffa, Head of Art Department, formerly at Swarthmore. William C. Loerche (Princeton University) part-time instructor.

SAN FRANCISCO STATE COLLEGE, Waldemar Johansen, Chairman of Art Department, formerly at Santa Barbara College, University of California; Seymour Locks, formerly at Stanford University.

SAN JOSE STATE COLLEGE, Richard Tansey, Asst. Professor, History

of Art, formerly at Vassar College (Harvard, B.A., M.A.).

SANTA BARBARA COLLEGE, University of California, Ruth M. Doolittle, resigned as Chairman of Art Dept. Santa Barbara College, successor not yet announced; Eleanor Morrissey, returning to Art Dept. after year of study at Mills College; Kurt Baer, Art Dept., formerly at Occidental College.

SMITH COLLEGE, Henry-Russell Hitchcock, Jr., part-time lecturer, History of Architecture, also at Wesleyan College and M.I.T.

STANFORD UNIVERSITY, Mrs. Robert Cross, Assoc. Director of Art Gallery; Millard B. Rogers, Asst. Professor and Curator, Far Eastern Art, formerly University of Southern California; Victor King Thompson, Professor, Architectural History, formerly at Ohio State University.

STATE TEACHERS COLLEGE, Newark, N.J., Dorothy Leadbeater, Instructor, Extension Division (New York University, B.S. in Educ.).

SWARTHMORE COLLEGE, John H. B. Knowlton, Lecturer in History of Art (Dartmouth College, B.A.; New York University, M.A.).

SWEET BRIAR COLLEGE, Franz K. Bernheimer, Dept. of Art, formerly at Brooklyn College (Yale University, M.F.A. and M.A. in History of Art).

VASSAR COLLEGE, Martha Benedict, Instructor, Dept. of Art (Vassar College, B.A.; New York University); Esther Gordon, granted leave of absence for first term of 1947-48; Richard Krautheimer, on leave of absence for second and third terms of 1946-47 to continue his researches in Rome; Mary Minot Reed, Art Librarian (Bryn Mawr, B.A.; Simmons, B.S.).

UNIVERSITY OF VIRGINIA, McIntire School of Fine Arts, School of Architecture, Robert Lee Pitts (Yale University); William B. O'Neal (Carnegie Institute, Penn. Academy of Fine Arts); Frederick C. Disque has retired.

UNIVERSITY OF WASHINGTON, Edmund Rossback, Dept. of Art (Columbia University and Cranbrook Academy of Art).

WASHINGTON UNIVERSITY, St. Louis, Max Beckmann, Artist in Residence.

WELLESLEY COLLEGE, Phyllis Pray Bober, Instructor, History of Art (Wellesley, B.A.; New York University, M.A., Ph.D.); Usher P. Coolidge, Dept. of Art (Harvard University, M.A., 1947); Theresa Frisch, Dept. of Art, formerly at Smith College; Eleanor M. Garvey, Art Librarian, formerly Instructor in History of Art at Worcester Museum; Celia H. Hersey retires as Secretary of Art Museum after serving from 1923-1946; Barbara E. Swan, Dept. of Art, formerly Boston Museum School.

WELLS COLLEGE, Lawrence Adams, Assoc. Professor, Drawing and Painting, formerly at University of Wisconsin, Louisiana College (1945-1947); W. S. Rusk, Chairman of Dept. of Fine Arts, will be on sabbatical leave from Jan. to June 1948.

WESLEYAN COLLEGE, MACON, Ga., Gulnar Bosch (New York University, M.A.).

WILLIAM AND MARY COLLEGE, Carl Roseberg.

WILLIAMS COLLEGE, The staff of the Dept. of Art is now the same as before the war: S. Lane Faison, Jr. (M.F.A.), Amos Lawrence Professor of Art; Whitney S. Stoddard (Ph.D.), Asst. Professor of Art; William H. Pierson (M.F.A.), Asst. Professor of Art.

YALE UNIVERSITY, Frances M. Dresser, Secretary to the Dean Sawyer, School of Fine Arts, formerly Secretary to the Director of Worcester Museum; Dept. of History of Art: Leroy Davidson, Asst. Professor, Far Eastern Art, formerly with Walker Art Center and U.S. State Dept.; George Heard Hamilton promoted to Assoc. Professor; Sumner McKnight Crosby promoted to Assoc. Professor; George Alexander Kubler promoted to Professor.

II. MUSEUMS AND ART SCHOOLS

AKRON ART INSTITUTE, George G. Thorp, Dean of the Art School, formerly Asst. Director, American Federation of Art.

AMERICAN ACADEMY IN ROME, Laurance P. Roberts, Director Lamont Moore, Asst. Director, formerly Curator in charge of Education, National Gallery of Art, Washington, D.C.; Samuel Barber, Composer; George Howe, Architect; Franklin C. Watkins, Painter; Frank E. Brown, Professor in charge of the School of Classical Studies and Director of Excavation.

BALTIMORE MUSEUM OF ART, Adelyn D. Breeskin, formerly Acting Director, recently appointed to full Directorship.

BROOKLYN MUSEUM, Luraine G. Collins, Asst. to Curator of Paintings (California, B.A., Mills College, M.A., New York University), formerly Art Librarian at Vassar College.

CHICAGO ART INSTITUTE SCHOOL, William Ferguson, Instructor of Figure Drawing and Painting, summer; Paul Wieghardt, Instructor of Figure Painting, summer.

CINCINNATI ART MUSEUM AND ACADEMY, Robert Coffin, Dean of the Art School, formerly at Ohio State University; Christine Martina, formerly Secretary for Dept. of Art, Yale University, Gustave Von Groschwitz Curator of Prints, formerly at Wesleyan University; Gerda Stanger, Librarian, formerly at Toledo Museum; Charles Cutler, formerly at Skowhegan School; Ruth Bogart, former Librarian, retired.

CLEVELAND MUSEUM OF ART, Dorothy G. Shepherd, Assoc. Curator of Textiles (University of Michigan, B.S., 1939; M.A. 1940) formerly at Cooper Union and with O.W.I. and M.F.A. & A.; Ella Tallman, Acting Librarian; Gertrude Underhill, Curator of Textiles Emeritus, retired; Nell G. Sill, former Librarian, retired.

COLORADO SPRINGS FINE ARTS

CENTER, Henry F. Lenning, Instructor, History of Art (Dartmouth College, B.A.; New York University, M.A.); Jean Charlot, Instructor, Painting; Boardman Robinson, appointed Director Emeritus after serving 17 years as Director.

COLUMBUS ART MUSEUM, Warren Beach, Asst. Director (Yale, School of Art, B.A.; Iowa University, M.A.; Harvard, M.A.).

COOPER UNION ART SCHOOL, Eight new faculty members have been added: Ben Zion, painter; Arnold Rosten, former Art Director for Mutual Broadcasting System; Armo Schuele, Instructor in advertising and graphic design, formerly taught in Germany; Stephen Michael, photography.

Frank L. Ehasz, Structural Engineer, formerly at Lehigh and the University of Illinois; Oliver O'Connor Barrett, instructor in sculpture; Warren Nardin, graphic designer; Sidney Simon, painter.

COOPER UNION MUSEUM, D. Graem Keith, Asst. in Exhibitions (Western Reserve University, B.A., M.A.; New York University).

CORCORAN GALLERY OF ART, Eleanor B. Swenson, Assoc. Curator (Smith College, B.A.; New York University).

CORNISH SCHOOL OF ART, Seattle, Wash., Edwin Fulwider, formerly at John Herron Art School, Indianapolis.

JOHN HERRON ART MUSEUM, Indianapolis, Robert O. Parks, Curator of Painting (Butler University, B.F.A.; New York University).

KALAMAZOO INSTITUTE OF ARTS (Art Center), Phillip S. Merrill, Jr., Director (Penna. Academy of Fine Arts, Barnes Foundation) formerly at Haverford; Ethel M. Merrill (Mrs. Philip S.) Assistant to the Director (Moore Institute of Art, Philadelphia); Marion L. Dickenson, former Director has resigned.

LOS ANGELES MUSEUM OF ART, Henry B. Trubner, Assistant Curator (Harvard, B.A., M.A.).

ART SCHOOL OF MONTCLAIR

ART MUSEUM, N.J., Elsbeth B. Dusenberry, Lecturer in Art History (Smith College, B.A.; New York University).

MUSEUM OF FINE ARTS, Boston, Mass., Narcissa Williamson Assistant, Textile Dept. (Marietta College, B.A.; University of Chicago, M.A.).

MUSEUM OF MODERN ART, N.Y., Ada L. Huxtable, Asst. to the Curator of Architecture (Hunter College, B.A.; New York University).

NEW SCHOOL FOR SOCIAL RESEARCH, N.Y.C., Julio de Diego, Instructor in Painting; Charles Leirens, Instructor in Painting, formerly portrait painter in Belgium; Johannes Molzahn, Instructor in Art, formerly at University of Washington; Adja Yunkers, Instructor in Painting, formerly Painter in Scandinavian countries.

PARSON'S SCHOOL OF DESIGN, N.Y.C., Clotilda Brokaw, Instructor, History of Art (Vassar College, B.A.; New York University, M.A.) formerly at Metropolitan Museum, Educational Dept.; Stephen Greene, Instructor of Painting, formerly at Washington University, St. Louis.

THE PENNSYLVANIA ACADEMY OF FINE ARTS, Peppino Mangravite, Instructor in Painting, formerly at Sarah Lawrence and Cooper Union; Robert Riggs, Instructor in Illustration; Leon Karp, Instructor in Illustration and Painting; Julius Block, Instructor in Painting; Franklin C. Watkins on leave of absence Jan. 1, 1947 to June 1, 1948 to American Academy in Rome.

PHILADELPHIA MUSEUM OF ART, Henry P. McIlhenny has resumed work as Curator of Decorative Arts after service in the Navy.

RHODE ISLAND SCHOOL OF DESIGN, Margaret Ames Alexander, Asst. Librarian (Wheaton College, B.A., New York University, M.A.); Robert L. Alexander, Instructor, History of Art (Queens College, B.A., New York University); Nelle W. Link, Head of Dept. of Clothing and Fashion, formerly at Edison Technical School, Seattle; John E. McCall, Cataloguer of Japanese Print Col-

lection (Upsala, B.A., New York University, M.A.); Garabed Der Hohanessian, Instructor of Design in Freshman Foundation Division; William C. Samsburg, Instructor in Weave Room, formerly with Quarter Master Depot, Boston; William Lewis, Instructor in Weave Room, formerly overseer of weaving at Warwick Mills; Nancy Jones Love, Acting Chairman of Art Education, formerly Freshman Adviser; Arthur Deshairs, Assistant Instructor in Painting (Cooper Union and Rhode Island School of Design); Lyle N. Perkins, Instructor in Ceramics, formerly at Hershey Industrial School; Louis D. Wetmore, Lecturer in Planning, Senior Planner for the City of Providence; Emagene L. Duffee, Interior Design Dept., formerly interior decorator (since 1928); Ernest H. Lichtblau, Interior Design Dept. formerly at Cooper Union Art School; Eleanor Fayerweather, Clothing and Fashion Dept., formerly Supervisor of Art, Hingham, Mass.; Rose C. Hansen, Clothing and Fashion Dept., formerly designer of Judy Frocks, Seattle; Max W. Sullivan, President of the Corporation, formerly Dean of the School. Succeeds Murray S. Danforth who resigned in May, 1947; Albert E. Simonson, Dean of the School, formerly at Cambridge School of Architecture, Smith College and Harvard.

SAN FRANCISCO MUSEUM OF ART, Barbara Fitzwilliams, Registration Dept. (University of Wisconsin, B.A.; New York University); Richard Freeman, Asst. Director, formerly Director of Flint Institute of Arts.

SHADY HILL SCHOOL, Cambridge, Mass., Edna K. Leuvelink, formerly at Cincinnati Museum of Art, Educational Dept.

TOBE-COBURN SCHOOL, New York City, Esther Skinner Sperry, Instructor in Modern Painting (Washington University, B.A., M.A., New York University).

TOLEDO MUSEUM OF ART, Marian Mueller, School of Design (State Teachers' College, B.S.); Kathryn

Bloom, Educational Staff, formerly at Minneapolis Institute of Arts; Donald B. Goodall, Dean of the School of Design, formerly at University of Texas and Utah State Art Center (University of Oregon, B.A.; University of Chicago, M.A.).

VIRGINIA MUSEUM OF FINE ARTS, Marianna D. Jenkins (Bryn Mawr, Ph.D.) formerly at Wheaton College.

WALKER ART CENTER, Minneapolis, Minn., Initiated this summer its first Biennial Regional Exhibition of Paintings and Prints which drew over 700 entries from six states. The jury consisted of Pegeen Sullivan (Associated American), Alan D. Gruskin (Midtown Galleries), Philip Evergood (painter).

Norman A. Geske, Asst. Curator (University of Minnesota, B.A.; New York University Institute of Fine Arts) formerly at University Gallery, University of Minnesota.

WORCESTER ART MUSEUM, George L. Stout, Director, formerly Lecturer on Fine Arts and Head of Dept. of Conservation at Fogg Museum of Art, Harvard University; was M.F.A. & A. Officer in Europe and the Orient.

III. MISCELLANEOUS CHANGES

AMERICAN RED CROSS, Ellen Psaty, foreign service (Hunter College, B.A., New York University).

BELLPORT HIGH SCHOOL, Bellport, N.Y., Loraine Foxhall, Art Teacher (College of New Rochelle, B.A.; New York University).

COMMONWEALTH OF PENNSYLVANIA, George T. Miller, Chief of Art Education, Dept. of Public Instruction, formerly head of Art Dept. State Teachers College, Slippery Rock, Pa.

DUMBARTON OAKS RESEARCH LIBRARY AND COLLECTION, Harvard University, Sirapie Der Nersessian, formerly Chairman of Art Dept. at Wellesley College.

FRENCH EMBASSY, N.Y., Jean Herman, Cultural Service (Mount Holyoke

College, B.A., M.A.; New York University).

KENNEDY AND CO., N.Y.C., Mila Johnston (Olivet College, B.A.; New York University).

MCGRAW-HILL PUBLISHING CO., N.Y.C., Bertram Peller, Research Associate (City College, B.A.; New York University).

MAGAZINE OF ART, Robert Goldwater, Editor, formerly at Queens College.

MILLBROOK SCHOOL FOR BOYS, Millbrook, N.Y., Howard B. Passel, Art Teacher (Purdue, Butler, B.A.; New York University).

PRINCETON UNIVERSITY PRESS, Margot Cutter, Fine Arts Editor (New

York University, M.A.)

E. & A. SILBERMAN GALLERIES, New York City, Edna Perkel (New York University, B.A.).

U.S. DELEGATION, U.N., Darthea Sheyer, as Advisor (Barnard College, B.A.; Columbia University, M.A.; University of Pennsylvania, L.I.B.).

U.S. WAR DEPT., Ernst Schloman, Research Asst. at Nuremberg Trials (University of Munich, New York University).

WILDENSTEIN AND CO., Ida Ely Brophy, Editorial Asst. (Wells College, B.A., New York University); Naomi Ebin, Asst. to Director of Exhibitions (Hunter College, B.A., New York University).

The editors solicit additional information on new positions, changes, retirements.



news reports

NEW EXCAVATIONS IN THE ABBAY CHURCH OF ST.-DENIS

Further excavations in the church of St.-Denis were completed this last summer between May 16 and July 16. M. Perchet, Directeur du Bureau des Fouilles, Service des Monuments Historiques, again graciously extended permission for these excavations under the supervision of the Commission des Fouilles. The work was also made possible through the aid of a Guggenheim Fellowship.

Excavations begun in 1946 were considerably enlarged, and a new opening was made along the north side of the nave. Several additional small holes were made on the south side of the nave, in the transept, and in the crypt.

No new evidence concerning Suger's church in the twelfth century was uncovered. Important discoveries were, however, made that necessitate some revision of my first reconstruction of the Carolingian, or eighth-century, church. The southwest arm of the transept was definitely located, and it is now certain that this transept projected only slightly beyond the walls of the nave. The location and general form of the western portion of the nave were confirmed, although some additional masonry was discovered which cannot be definitely identified until the full-scale plans and elevations have been completed or until further excavations are made. The most important and surprising discovery was that of a base of the eighth-century nave colonnade *in situ* under the pavement of the fourth bay of the present nave. This base, virtually intact, is covered with floral decorations in low relief. Its size, almost four feet square, the hole in its upper surface which received the shaft

of the column, and the character of the ornament on the upper surface prove that the large base now in the Cluny Museum in Paris is also from St.-Denis. Another Carolingian base decorated with animals and birds was found, but unfortunately it was badly damaged. The location of two other bases on the south side of the nave was determined, so that an accurate reconstruction of the eighth-century nave can now be made. The precise level of the eighth-century pavement has also been established.

A number of quite unexpected, important additional finds were also made this summer. Under the paving of the north transept a series of tombs were found just inside the eighth-century nave. On the cover of one is a long inscription in typical Early Carolingian characters and in perfect condition. It identifies the tomb with that of a bishop *Chlodoveus*. Another inscription with the name *Adalwin* was also found. Although all of these tombs had been rifled, a silver coin from the early reign of Charlemagne, as well as a small dagger with gold ornament, were brought to light.

It was under the paving of the south transept that the most unexpected finds were made. These include a large stone sarcophagus decorated with crosses resembling the Maltese cross and containing possibly the remains of a crusader; an undecorated lead coffin, still unopened at the time of my departure; and a crude plaster sarcophagus containing the untouched remains of a thirteenth-century bishop with his embroidered vestments, gloves, and even his pastoral cross.

On June 4 unquestionably the most interesting discovery was made. Only a foot and a half under the actual pavement, a simple plaster sarcophagus was brought to light, covered with a stone slab. We immediately noted that one end of this slab was carved. A closer examination proved that the under side of this cover was entirely decorated. Existing cracks in the stone and the danger of further breaks made it necessary to insert several clamps before any attempt to re-

move the stone was made. In spite of this, the slab came off in two pieces, although fortunately not the slightest damage was done to the sculpture. It was at once possible to see that the decoration was a bas-relief of unusual importance in an amazing state of preservation. It measures six and a half feet long by twenty inches high and shows the twelve Apostles under arcades. All but two of the Apostles are identified by inscriptions, some of which are in relief. Its style and execution seem to belong both to Romanesque and to Gothic art. The decorative motives which cover the borders, the shafts of the colonnettes, the bases, capitals, arcades, and spandrels are executed with the extreme diversity and minuteness of goldsmith work. These characteristics belong to a refined stage of Romanesque decoration, and on this one piece can be seen the extraordinary repertory of Romanesque ornaments. The proportions of the figures, with their large heads narrowly confined by the arches, is likewise typically Romanesque. But the movement of certain folds of the drapery, the freedom of certain gestures, the individual traits of certain faces, already announce a new style. Through these multiple aspects, this relief may be directly compared to a whole group of twelfth-century reliefs, particularly of the Ile de France. It is with other twelfth-century sculpture at St-Denis and especially with numerous details of the royal portal of Chartres Cathedral that the closest comparisons may be made. On the lintel of the central doorway at Chartres, the Apostles are seated and are grouped by threes. Their proportions are also notably more elegant. There is, however, a striking similarity in the decoration of the spandrels, arches, and several colonnettes. Similar proportions in the figures may also be observed in the right, or south, tympanum. This close relationship is further proved by the treatment of the hair, as well as by certain very distinct details in the handling of the drapery and its folds.

The function of the bas-relief is as yet

uncertain. The fact that it was never completed is proven by the unfinished condition of the ornamental band on the right end. The presence of the decoration on the two ends eliminates, of course, the possibility that it was intended to be used as a lintel. The majority of Altar frontals contain Christ in the midst of the Apostles and our bas-relief also seems too low for such a purpose. There is a possibility, however, that it may have been destined to be included either as a retable or other decorative panel in one of Suger's new altars. A comparison with other examples indicates a date of about 1140.

SUMNER MCK. CROSBY

Yale University

ASA ANNUAL MEETING

The annual meeting of the American Society for Aesthetics was held at the Baltimore Museum of Art from September 18th through 20th, with Mrs. Adelyn D. Breeskin, George Boas, and Lynn D. Poole acting as hosts. Rosamund Tuve was chairman of the discussion on Poetry; Win Nathanson talked on "Industry as a Sponsor for Art"; a dance recital by Tei Ko was held on the first evening. On the second day, Max Schoen was chairman of the session "The Common Ground of Aestheticians"; Thomas Munro directed the afternoon session on "Painting and the Dance"; Lincoln Kirstein spoke at the annual dinner on "The Necessity for a Lyric Theatre." George Boas conducted the Saturday morning session on the "Teaching of Aesthetics."

FILMS ON ART

Encyclopedia Britannica Films, Inc. is preparing a series of full-color sound films of educational character. Four of these are on art. "The Making of a Mural," released this summer describes Thomas Benton's mural *Achelous and Hercules*, which was executed for a Kansas City Store. The other three were produced with the collaboration of Eliot O'Hara and are entitled "Brush Techniques (The Language of Watercolor),"

"Painting Reflections in Water" and "An Abstraction With Planes."

China Film Enterprises of America, 35 Park Avenue, New York City has a series of nine films dealing with Chinese art and culture. Catalogue on request.

NEW EDITOR FOR BULLETIN

Charles L. Kuhn of Harvard has been appointed Editor in Chief of the *Art Bulletin*, beginning Jan. 1, it was announced by the directors of the C.A.A. Margot Cutter will be Managing Editor. This team succeeds George Kubler of Yale and Mrs. Phyllis Lehmann who have ably edited the *Bulletin* for the last two years.

CODE FOR MUSEUM MEN

The Association of Art Museum Directors has adopted the following code of ethics:

The position of a museum director or curator is a professional one, requiring disinterestedness and public responsibility.

Its exercise is accordingly regarded as incompatible in the dealing in works of art or with expertise or appraisal of works of art for a fee.

It is unprofessional for a museum director or curator:

1. To engage directly or indirectly in dealing in works of art, whether by purchase and sale or on commission.
2. To recommend for purchase, whether to his own museum or to other persons, any work of art in which he has an undisclosed financial interest, or for him to accept any commission or gift from the seller.
3. To give any certificate or written statement for a fee, as to the authenticity or authorship or monetary value of a work of art.

In this case of members of the Association of Art Museum Directors, infractions of these canons of professional conduct, when duly established, render the member subject to discipline by reprimand, suspension, or expulsion from the association.

EXHIBITION NOTES

The Virginia Museum of Fine Arts at Richmond held an exhibition in September entitled "Portrait Panorama" in which portraits from the 15th to 20th centuries were grouped according to three classifications: psychological (Cranach, Hals, Rembrandt, Van Gogh, Kokoschka etc.); formal (Bronzino, Moroni, Van Dyck, Stuart, Whistler etc.); lyrical (Tintoretto, Largilliere, Raeburn, Ingres, Manet, Laurencin, etc.).

Fifteen paintings by El Greco were shown last June in an exhibition at the De Young Memorial Museum in San Francisco. A handsomely illustrated catalogue was prepared by Walter Heil.

The collection of Milwaukee's famed singer, Hildegard, was shown during October at the Milwaukee Art Institute. It includes paintings by several well known contemporary Americans, a few French pieces and others.

The Jewish Museum at Fifth Avenue and 92nd Street, New York City, opened last spring with collections of Jewish art from antiquity to modern times. Several lectures have been announced.

An important exhibition of American art was held at Salt Lake City during the summer as part of the activities commemorating the Centennial of the Settlement of Utah. It was arranged by the American Federation of Art with the aid of the Metropolitan Museum of New York.

ABSTRACT AND SURREALIST SHOW AT ART INSTITUTE

The 58th annual American exhibition (Nov. 6-Jan. 11) at the Art Institute of Chicago is on abstract and surrealist painting and sculpture by American artists and is the first comprehensive show of this character to be assembled by any museum. It was selected by Frederick A. Sweet and Katherine Kuh, associate curators in the Department of Painting and sculpture who toured the country and invited 230 paintings and 26 sculptures after visiting 76 cities. Works by

artists from 29 states are included. These works have not been shown before at any major museum annuals and about one third of the exhibition is made up of works by artists who have never exhibited in any public museum or gallery. More than 60 are art teachers, 32 *employed by universities or colleges* and 14 as heads of art schools or art departments. The prizes were awarded by a jury consisting of Alfred Barr, Gyorgy Kepes, and Henry Hope.

MARY CASSATT EXHIBITION

A comprehensive loan exhibition of the work of Mary Cassatt will be held at the Wildenstein Galleries from October 29th through December 6th, for the benefit of the Goddard Neighborhood Center, New York.

NEBRASKA LOAN SHOW AT INDIANA

Indiana University Art Center will exhibit during November twenty of the outstanding paintings in the Hall Collection of American Art at the University of Nebraska. Included are paintings by Weber, Kuhn, Kuniyoshi, Davis and sixteen other contemporaries.

POMONA EXHIBITIONS

A loan exhibition of seventeenth century Dutch Paintings from the Metropolitan Museum of Art was held at Pomona College Art Department in October. Last year the Department held several exhibitions of Chinese Art.

COLE PORTER'S GIFT TO WILLIAMS

Cole Porter has presented seven paintings from his collection to the Lawrence Art Museum of Williams College. They are works by Grant Wood, Diego Rivera, Paul Cadmus, Doris Rosenthal, Raymond Breinin, Dale Nichols, and Suzanne Eisendeick.

FIELD STUDIES FOR ART HISTORY

A. Reid Winsey, Chairman of the Art Department at DePauw University plans to take a group of students abroad next summer to visit places of artistic significance. College credit will be granted.

PRINT BEQUEST TO RUTGERS

The late Raymond V. Carpenter bequeathed a collection of 600 original prints and drawings to Rutgers University. It stresses the Impressionists (Whistler, Zorn) and has good prints of Durer, Rembrandt and other old masters.

GIFT TO OBERLIN

The Allen Memorial Art Museum at Oberlin College has received a gift of \$50,000 from Mr. R. T. Miller, Jr., to be used for the purchase of art objects. This is in addition to previous large gifts.

PANOFSKY LECTURE SERIES AT HARVARD

Professor Erwin Panofsky of the Institute for Advanced Study, Princeton, has been appointed Charles Eliot Norton Professor at Harvard University for 1947-48. He will give a series of lectures on "Early Flemish Painting, Its Origins and Character." In addition he will offer a seminar course in the Department of Fine Arts. In the fall term his subject is "Problems in Iconography with Special Reference to Northern Painting and Illumination of the 14th and 15th Centuries." The spring seminar will be on "Literary Sources Referring to the History of Medieval and Renaissance Art."

SEABOARD AND MIDLAND MODERNS

The Norlyst Gallery is circulating an exhibition under the above title which contains work by several college art teachers including Harry Wood (who organized the show), Maxil Ballinger, Reginald Neal, P. R. McIntosh, Ulfert Wilke.

ANNUAL MEETING COLLEGE ART ASSOCIATION BOSTON, MASSACHUSETTS JANUARY 29, 30, 31, 1948

The Annual Meeting of the College Art Association this year will be held in Boston from January 29 through 31, 1948. Like last year there will be a series of papers in various sections. The chairmen of these sections are as follows:

1. Ancient and Medieval Art—Prof. Richard Krautheimer (Vassar)
2. Renaissance and Baroque Art—Prof. Horst W. Janson (Washington U.)
3. Modern Art—Prof. George Hamilton (Yale)
4. Oriental Art—Prof. Alexander Soper (Princeton)

In addition there will be two panel discussions with invited speakers as follows:

1. American Art—Chairman, Prof. Benjamin Rowland (Harvard)
2. Problems of Teaching Creative Art in Colleges—Chairman Dean Charles Sawyer (Yale)

The annual banquet will take place on Friday evening, January 30 and the business meeting of the Association on Saturday morning, January 31. There will be opportunities to visit in Boston the Museum of Fine Arts, the Gardner Museum, the Institute of Modern Art and, in Cambridge the Fogg Museum.

Announcements will be sent to all members about room reservations and transportation and at that time further information will be supplied concerning the papers and the invited speakers.

Inquiries should be addressed to: Prof. Frederick Deknatel, Fogg Museum of Art, Harvard University, Cambridge, Mass.

LIFE EXHIBITIONS NOW AVAILABLE FOR PURCHASE

Many JOURNAL readers have made use of the *Life* Magazine series of panel exhibitions dealing with various periods in the history of art and culture. Those of special interest to art departments and museums are: *Ancient Maya*, *The Medieval World*, *The Age of Enlightenment*, *Venice*, *Taliesin and Taliesin West*, *Fine Arts Under Fire*, *Houses USA (1607-1946)*.

NEW SERVICE

Life Photographic Exhibitions is an educational project financed by the editors and based on the history of Western culture articles which have been appearing in *Life* Magazine. The editors are preparing a new service which will be undertaken if sufficient interest is shown among schools and colleges.

TO COST \$23 PER SET

Formerly *Life* exhibitions were composed of enlarged photographs, with text, mounted on aluminum panels 24 by 32 inches, ranging from 24 to 30 panels. These are circulated without charge to educational institutions, including museums. Many institutions have wanted to purchase sets but the cost of manufacture has been too high to afford a wide distribution. Now, however, *Life* has adopted a new gravure process which enables the manufacture of exhibitions in quantities of 1,000 sets at a cost of around \$23 a set. If as many as a thousand institutions care to own sets the editors will be glad to supply them at cost.

THREE EXHIBITIONS PLANNED

The first three exhibitions to be manufactured by the new process are: THE MEDIEVAL WORLD, THE AGE OF ENLIGHTENMENT and VENICE, all of which are based on the articles appearing in *Life* on the history of Western culture.

Further information may be secured from Life Photographic Exhibitions, 9, Rockefeller Plaza, New York 20, New York.



Chartres Cathedral was constructed on October 17, 1194.



Saints and Mary



Chartres is dedicated to the Queen of Heaven.



Masters of Faith

The inhabitants of Chartres have combined to aid in the construction of their church by transporting the materials. . . . They admit no one into their company unless he has been to confession, and has reconciled himself with his enemies. . . . Who has ever seen? . . . who has ever heard tell, in times past, that powerful princes of the world, that men brought up in honor and in wealth, that nobles, men and women, have bent their proud and haughty necks to the harness of carts, and that, like beasts of burden, they have dragged to the shade of Ebray these wagons, loaded with wines, grains, oil, stone, wood, and all that is necessary for the wants of life or for the construction of the church.

Letter from Archbishop Hugo of Bourges to Bishop Pierre of Amiens, about 1190

A PANEL FROM *Life Exhibition The Medieval World*



The Canterbury Pilgrims as seen by a Flemish minstrel.

Rothenburg. Towns were congested.



A street in Dinkelsbühl.

Except for the church and the town hall, the buildings of a medieval town were unpretentious. Cramped by the city walls, the houses were built high. The streets were narrow and filthy and, save for a guttering candle before a shrine, unlighted. Wells provided the city water supply which meant a constant threat from disease. But despite these disadvantages, town life was always lively and often festive with fairs, holy days, carnivals and processions, and throngs of visitors. There were also sports and games; and performances of mystery plays for the more serious town folk.

Medieval shopkeepers conducted their business in their houses.



A PANEL FROM *Life Exhibition The Medieval World*

And they rowed me the length of the fine street
which they call the Grand Canal, and it is very
wide. It must be the loveliest street in the world
with the finest houses and it runs the length of
the city. The palaces are great and high, of good
stone, the old ones all painted; the others built
in the last hundred years. These have their fronts
of white marble brought from Itria, one hun-
dred miles away, and besides, many a large piece
of porphyry and serpentine upon their fronts."

Philippe de Commines, on his ambas-
sadorial entry into Venice in 1495

A PANEL FROM *Life* EXHIBITION Venice

A black and white reproduction of a painting by Giovanni Veronesi, showing a woman in an elaborate 18th-century gown standing next to a man seated at a desk, writing. The woman is looking towards the man. The scene is dimly lit, with a lamp on the desk.

On ne suppose que les Loix doivent être avec la Con-
stitution de ce grand Gouvernement, les Mœurs,
le Calme de la Religion, le Commerce, &c.
à quel Avoir a-t-on
D ne rechercher amplement sur les Loix Romaines touchant les
Successions, sur les Loix Françaises, & sur les Loix Ecclésiastiques.

A GENEVE,
Chas BARRILLOT & FILS

A PANEL FROM *Life* EXHIBITION *The Age of Enlightenment*

NEW YORK MUSEUMS COORDINATE

The Metropolitan, the Whitney and the Museum of Modern art all in New York City announced in September (see New York press for further details) a plan for consultation, cooperation in exhibitions, and especially for mutual aid and agreement in developing their collections. Daumier's *The Launderess* is to be transferred from the Modern to the Metropolitan and from uptown the Museum of Modern Art will receive Maillol's bronze *Chained Action* and the recently bequeathed *Portrait of Gertrude Stein* by Picasso.

The exhibition British Contemporary Painting terminated in October. That on American Sculpture will continue for the rest of the year. Late in November the Metropolitan will open a very important exhibition of French Tapestries from the 14th century to modern times and including both the famed *Lady and the Unicorn* series from the Cluny Museum and a large part of the *Apocalypse* series from the Cathedral of Angers.

OHIO MUSEUM PROGRAMS

Full programs of activities in exhibitions, lectures, films, concerts etc. have recently been announced in the booklets of the Toledo and the Cleveland Art Museums.

JONES COLLECTION OF MODERN ART GIVEN RICHMOND

The collection of the late T. Catesby Jones consisting of drawings, paintings and sculpture mostly from the 20th century "School of Paris," was given to the Virginia Museum of Fine Arts in Richmond last June. Acquired over a period of some twenty-five years, it contains six Picassos, several Fauve works, a large number of pieces by Jean Lurcat, and single examples of many other important contemporaries.

WEST GIVEN TO YALE

Benjamin West's painting, *Agrippina Bearing the Ashes of Germanicus to Brundisium*, has been given to Yale University by Louis M. Rabinowitz of New York City. Painted in 1768 for the Archbishop of York, it brought West to the attention of King George III who appointed him Historical Painter. The Painting is now on exhibition at the university's Art Gallery.

COLLABORATE ON EXHIBITION

Temple University Teachers' College and the Philadelphia Museum of Art arranged a special course in art appreciation for teachers and the results of their work were shown in an exhibit called "Learning through Doing."

IOWA UNIVERSITY PRINTMAKERS AT ART INSTITUTE

The Chicago Art Institute's Printroom held an exhibition last May of prints by Mauricio Lasansky and 29 of his students at the University of Iowa. Several media were represented including both black and white and color etchings, aquatints, mezzotints, dry points, lithographs and woodcuts. Lasansky, who came from Argentina to the United States in 1944 on a Guggenheim fellowship is beginning his third year at Iowa.

PRINT COLLECTION GIVEN CORNELL

A comprehensive collection of over 3,000 prints with an estimated value of \$200,000 has come to Cornell University as a bequest of the late William P. Chapman, Jr. of Scarsdale, N.Y. Beginning chronologically with a group of Durer engravings and woodcuts, it includes several of the seventeenth century masters and is particularly strong in the work of nineteenth century artists. The entire collection which includes two earlier gifts of prints is being catalogued by Robert P. Lang, instructor in Fine

Arts and secretary of the College of Architecture.

ILLINOIS FACULTY EXHIBIT DOWNTOWN

The Urbana Lincoln Hotel has arranged a permanent exhibition of the work of artists on the faculty of the University of Illinois Department of Fine Arts with an illustrated catalogue and arrangement for sales.

DEALER AND MUSEUM SCHOOL COOPERATE

Several of the artists teaching at the Brooklyn Museum Art School were represented in a recent exhibition at the Norlyst Gallery in New York, including Candell, Ferren, Hebal, Martin, Perlman, Prestopino, Picken, Schwartz, Seide, Sloane, and Tamayo.

NEW SCHOOL FOR SOCIAL RESEARCH

An exhibition of work by the art faculty of the New School for Social Research in New York was held in early October, including entries by Egas, Kuniyoshi, Davis, Gwathmey, Carreno, Levi, Shanker, de Creeft, Jelinek, Abbott, de Diego, Molzahn, Junkers, and Leirens.

AKRON ART ACTIVITIES

The latest bulletin of the Akron Art Institute gives news of its recently established art school and an account of the State Department art controversy.

IOWA'S THIRD ANNUAL

The third annual exhibition of contemporary art was held by the School of Fine Arts of the State University of Iowa during the past summer. From the 128 paintings, the jury (Lester Longman, Albert Christ-Janer, Dwight Kirsch) recommended 12 for purchase. They were by Beckmann, Chagall, DeMartini, Evergood, Ernst, Feininger, Lechay, Levine, Marchand, Miró, Siporin, Tamayo.

MET PURCHASES FROM BRUMMER

The Metropolitan Museum has announced purchases amounting almost to a million dollars from the art collection of the late Joseph Brummer. These include sculpture of the Mesopotamian, Persian, Greek, Roman, and Medieval periods, enamels, silver and (with the help of John D. Rockefeller, Jr.) the 14th century French *Heroes* tapestries.

The Metropolitan has also announced the publication of a series of small color illustrations of paintings and other objects in its collections in the form of stamps to be pasted in an album.

SOUTHEASTERN REGIONAL CONFERENCE

The Southeastern Regional Conference met on April 12, 1947 at Wesleyan Conservatory, Macon, Georgia. The general theme of the conference was problems in art teaching in colleges today and their possible solutions. Problems were presented through a roundtable discussion led by Howard Thomas, President, and discussion followed.

Members of the conference were guests of Wesleyan College on the Rivoli campus. John B. Smith, Head of the Department of Graphic and Plastic Arts in the University of Alabama, made a stimulating address on "The College Art Departments' Immediate Responsibilities" at the luncheon meeting.

"History and Art—a Point of View in Terms of Examples" was the subject of an illustrated talk by Creighton Gilbert of Emory University, which opened the afternoon session. This was followed by a general summary of the discussions of the day by Lamar Dodd, Head of the Department of Art of the University of Georgia.

The annual business meeting and election of officers concluded the conference. The following officers were elected to serve for the year 1947-48: President, John Allcott of the University of North Carolina; Vice President, John B. Smith

of the University of Alabama; Secretary-Treasurer, Mary Mooty of the Florida State College for Women.

After the meeting the members of the conference were entertained at tea by Wesleyan Conservatory and its alumnae and were shown the exhibition of paintings by the students of Emil Holzhauer of the Wesleyan Conservatory faculty.

FESTIVAL AT LOUISIANA

A festival of American Art was held last June at Louisiana State University, Baton Rouge, La., which included programs in Drama, Fine Arts, the Dance, Landscape Design, and Music. On the Fine Arts program was Ralph Pearson, lecturer and the loan exhibition, "Fourteen Americans" (Museum of Modern Art).

COLLEGE EXHIBITION SCHEDULES

The School of Architecture and Allied Arts at the University of Oregon has announced its regular series of art exhibitions for the fall and winter terms. Included are a faculty show, Syracuse ceramics, Scalandre textiles, French prints, Landscape Architecture, and an anthropological exhibit.

Vernon Bobbitt, Director of Art at Albion College, has planned a series of exhibitions including fine prints, books, drawings, water colors and the students' show.

Mills College has announced its gallery program for the present year with an exhibition of Latin American textiles and tapestries purchased by Alfred Neumeyer during his recent trip, also California landscape paintings, contemporary water colors and prints, and contemporary sculpture.

BILL FOR ART PURCHASES ABROAD

Representative Frances P. Bolton of Ohio introduced into the House of Representatives last July a bill to encourage the purchase abroad of works of art for donation to museums and public art

collections in the United States. The bill proposes that "whenever an American citizen buys a work of art abroad for donation to a public institution, he shall be permitted to deduct sums expended for this purpose from his income tax." This legislature will be considered by the Committee on Ways and Means.

ARCHAEOLOGICAL NEWSLETTER

Archaeological Newsletter No. 6 edited for the Archaeological Institute of America by Jotham Johnson, Washington Square College, New York University in mid-August carries information on summer activities of numerous archaeologists.

HURD IN LIFE

Peter Hurd, New Mexican painter and rancher made a series of paintings illustrating "Water in the Southwest" which are reproduced in color in an August issue of *Life Magazine*.

ST. LOUIS RIVERFRONT

The Jefferson National Expansion Memorial has launched a \$125,000 competition for plans to develop the 80 acres of downtown St. Louis riverfront into a national park and monument. George Howe is director of the competition which calls for a living memorial to Thomas Jefferson with museums, recreational facilities, open-air theatre, reproduction of pioneer buildings and development of transportation facilities.

IMPORTATION OF PRINTS

TREASURY DECISION 51699, effective June 20, 1947, provides an exemption from the requirements of consular or commercial invoices for importations of materials accorded free entry under paragraph 1631, Tariff Act of 1930, as amended. The cited paragraph specified that:

"Any society or institution incorporated or established solely for religious, philosophical, educational, scientific, or

literary purposes, or for the encouragement of the fine arts, or any college, academy, school, or seminary of learning in the United States, or any State or public library, may import free of duty any book, map, music, engraving, photography, etching, lithographic print, or chart, for its own use or for the encouragement of the fine arts, and not for sale, under such rules and regulations as the Secretary of the Treasury may prescribe."

TRAVEL NOTES

Walter F. Friedlaender, Professor Emeritus of Fine Arts at New York University has been awarded a research grant by the University of London which will enable him to work on his corpus of Poussin drawings at the Warburg Institute in London and elsewhere. He left for Europe in August.

Dr. Karl Lehmann of New York University and Mrs. Lehmann returned to this country in September from a three months' trip to Greece. Their chief objective was to visit excavations on the Island of Samothrace.

Professor Richard Krautheimer of Vassar College spent the summer in Rome where he was able to proceed with excavations in the church of San Lorenzo.

ROME FELLOWSHIPS

The American Academy in Rome now fully reopened and with a full staff (see *New Personnel*) has awarded a series of Rome Prize Fellowships for one year each beginning October 1, each amounting to approximately \$3,000 as follows: Architecture, Frederic S. Coolidge of Cambridge, Mass. and Charles D. Wiley of Chicago, Ill.; Landscape Architecture, Charles A. Currier of West Hartford, Conn. (Honorable mention and first alternate: Vincent C. Cerasi, New York); Musical Composition, Alexei Haieff, New York and Andrew W. Imbrie, Princeton, N.J.; History of Art, Patrick J. Kelleher, Colorado Springs, Col. (First alternate: Kenneth Donahue, New

York); Painting, Charles A. Owens, Shepherdstown, West Va. and William Thon, Port Clyde, Me. (Honorable mention: Arthur Osver, New York and Edward Laning, Kansas City, Mo.); Sculpture, Concetta Scaravaglione, New York and Albert W. Wein, New York. (Honorable mention: Mitzi Solomon, New York); Classical Studies, Rev. John S. Creaghan, S.J., Lawrenceville, N.J., Charlotte E. Goodfellow, Coatesville, Pa., Lois V. Williams, Berwyn, Pa., Robert E. Hecht, Jr., Baltimore, Md., Doris M. Taylor, Noblesville, Ind.

In addition four men whose Fellowships were deferred because of the war will go to the Academy this fall: Walker O. Cain, architect, New York; Fred W. Edmondson, landscape, architect, Middlebury, Vt.; John Gulias, sculpture, New York; William Tongue, classical studies, Holy Cross College, Worcester, Mass.

NEW DEPARTMENT AT JOHNS HOPKINS

A new Department of Fine Arts at the Johns Hopkins University under the chairmanship of Richard H. Howland began functioning on July 1. The introductory course in history of art will be taught in four terms (two years), one term each devoted to ancient art, medieval art, Renaissance, and post-Renaissance art. These may be taken individually if desired. Four advanced courses will be offered for graduate students and later for qualified seniors. Professor Howland will be assisted by Christopher Gray who will teach nineteenth and twentieth century painting, sculpture and architecture. The major part of the advanced work will be given by members of neighboring museums and institutions. Dorothy Miner from the Walters Gallery is giving a course in medieval painting this term and Charles Seymour of the National Gallery will lecture next term on Renaissance Sculpture. Other visiting lecturers are to be arranged for subsequent years. Dr. Sarah Elizabeth Freeman is the Curator of the University Collections.

The Department of Archaeology and Art has ceased functioning. The archaeology has been taken into the Department of Classics under Henry T. Rowell. Dr. David M. Robinson, who has been the W. H. Collins Vickers Professor of Archaeology retired from active teaching status in September. He will remain at the university as research professor.

ENLARGED ART DEPARTMENTS IN LOUISVILLE

With 1947-48 work in art at the University of Louisville enters the second year of operation in a new phase, as the Allen Hite Art Institute within the University. Previously Dr. Justus Bier, known for his many writings on Tilman Riemenschneider and on contemporary art, taught the history of art in the University, while the practice of art was taught outside it at the nearby Louisville Art Center Association with mutual exchange of students. The million-dollar Hite endowment (described in the Winter 1946 issue of the *COLLEGE ART JOURNAL*) provides for university teaching of both types, but owing to the success of the previous arrangement it will not be abandoned. Instead, teachers of creative art will join the University staff of the Hite Institute and will teach students of both institutions in the Art Center along with its own staff, at a higher level than the Art Center facilities previously made possible.

Romuald Kraus, who is now Assistant Professor of Sculpture, is the first new University teacher on this plan. A native of Austria, Mr. Kraus has worked in this country since 1925. He is best known for his figure of *Justice* which won an open competition for the Newark Federal Building and provoked an active controversy there. It was finally placed in the building, and a second cast is in the Federal Building at Covington, Ky. Winner of the American sculpture prize at the San Francisco World's Fair, Mr. Kraus has taught since 1938 at the

Cincinnati Museum's Art Academy.

Juro Kubicek will be University artist-in-residence during the year. He is a young Czech-Hungarian painter whose arrival in this country will mark perhaps the first authorization by the military government for a professor to come from Germany to the United States. A self-taught abstract artist, Kubicek has shown widely in Germany and Holland and is represented in private collections there and in America.

Henry Varnum Poor, who will be in Louisville during the year to paint a mural for the *Louisville Courier-Journal's* new building, has arranged to be available to Art Center students for consultation.

Carlos Rodriguez will be one of the new members of the Art Center's own staff. An Ecuadorean, he was sent by his government to study in Mexico, and last year worked in Paris. He has taught at the University of Quito and in Mexico City and held one man shows in Mexico City and Paris. At Louisville he will teach painting to advanced students.

In the art historical staff of the University Dr. Bier was joined last year by Walter Creese (M.A. and doctoral candidate, Harvard) a specialist in American and modern architecture. A third historian of art, Creighton Gilbert, is new this year. After doing graduate work at New York University's Institute of Fine Arts he taught last year at Emory University. His work on Italian Renaissance art and related subjects has appeared in *The Art Bulletin*, *Marsyas*, *The Magazine of Art*, *Critique*, *Philological Quarterly*, and various other journals, and as parts of Elizabeth Holt's new *Literary Sources of Art History*.

CREIGHTON GILBERT

University of Louisville

A. L. BARYE

The Walters Art Gallery is making a survey of the Barye material in the U. S. A. This includes models in wax, plaster and bronze, sculptures, bronzes

(proofs, and casts), oil paintings, water colors, drawings, sketches, lithographs, letters and anything else relating to the artist. Information about the collecting, particularly when early, in America is also welcome. Anyone knowing about or owning material that is not generally known will greatly assist the work if they will forward the information to Marvin C. Ross, curator of Mediaeval and Subsequent Decorative Arts, the Walters Art Gallery, Baltimore 1, Maryland.

CHINESE PAINTINGS GIVEN TO PRINCETON

The Dubois S. Morris collection of Chinese paintings, numbering about five hundred items with examples of every kind and period of Chinese style except the Pre-Tang era was given to Princeton University last spring. Assembled by Dr. Morris during over thirty years of residence in China it is said to contain some of the finest Chinese paintings in the Western World.

letter to the editor

SIR:

On page 305 of Volume VI, Number 4 (Summer 1947) of the COLLEGE ART JOURNAL, there appears a translation of a letter from Dagobert Frey. I would feel that it was a dereliction of my duty did I not call the attention of the College Art Association and its readers to the following facts.

Dr. Frey, immediately upon the conquest of Poland by Germany, left his position in Breslau and went into Poland to collaborate with the German Occupation Forces in Poland. He was responsible, according to official reports, for looting of art treasures in Poland, particularly in Krakow and in Warsaw. He collaborated with the Gestapo in Warsaw and in the confiscation of Po-

lish collections was their technical expert. He was involved in the looting and destruction of the Palace of Warsaw and the Veit Stoss Altar, from the Church of Our Lady of Krakow, and other similar activities there. He was, at a later date, an official of the German Embassy in Paris, and at one time was shown as the head of the St. Germain Regional Staff of the notorious Einsatzstab Reichsleiter Rosenberg. It is sad that so fine and distinguished a scholar should have become so deeply involved in affairs of this sort.

RICHARD F. HOWARD
*Chief, Monuments, Fine Arts
and Archives Section
Office of Military Govern-
ment for Germany (U.S.)*

notes on periodicals

American Artist, October: Articles on Carl Gaertner (by Laurence Schmeckebier), William Blake (by Karl Kup), Analysis of Modern Art (by Dorothy Grafty).

Signature, No. 4: The Birds of Edward Lear (by Brian Reade), Predicaments of Illustration (by Lynton Lamb).

Art Digest, Sept. 15: Art as Reparations (by Peyton Boswell, Jr.), Telecasting Art (by Frank Caspers).

The Burlington Magazine, August and September issues: Articles on Piero della Francesca, Poussin, Jean Perreal, Rembrandt and others.

Art News, August: Washington Allston (by E. P. Richardson), on Modern U. S. Painting (by Milton Brown).

Art News, September: Symbolism in Painting (by Robert Goldwater): and a description of several travelling exhibits from Museum of Modern Art.

Journal of the Society of Architectural Historians, Jan.-June: Calvert Vaux (condensed by Edward Steese), Gothic Revival at Lexington, Ky. (by Clay Lancaster), Early Kansas Churches (by Edward de Zurks).

Gallery Notes, Albright Art Gallery, June: Gauguin's *Yellow Christ* (by Robert Goldwater).

Journal of A I A, September: Contemporary Regional Architecture (by Buford L. Pickens), Building Problems of Urban Universities (by Theodore J. Young).

Prints, V, 2: Henri Friedlaender (by Paul Standard), Packaging by Container Corporation, Holbein's *Death and the Ploughman*.

Bulletin of City Art Museum, March, 1947: Catalogue of Washington University Collection of Modern Art (by H. W. Janson).

Progressive Architecture, September: Critique of Five Contemporary Homes,

Uses of Quonset Huts.

Architectural Forum, September: Post War Houses in U. S. Seven Regions.

Werk (Zurich), August: Articles on Swiss Farm houses, Late Gothic Painting in Cologne, Last Work of Despiau.

Architectural Record, September: Contemporary Religious Buildings.

Canadian Art, A well illustrated quarterly on all phases of the arts.

Graphis, No. 18 (our copy received in August): Superior printing, design, illustrations and content. Articles on La Mort des Statues (by Jean Cocteau), Paul Rand, Salvador Dali, Orneore Metelli (an Italian self-taught painter), Villemot (French poster artist) and woodcut illustrations for La Fontaine's Fables.

Interiors, September: Industrial Design—our railroads.

Architectural Review, August: Nantucket (by Talbot Hamlin) Gateway to the Hedjaz (by J. M. Richards).

Architectural Review, September: Paul Nash (by Myfanwy Evans) Decay in Buildings (by John Piper).

Cose Belle, A monthly review of decorative arts published in Bologna, Italy.

Art in America, July: I. Rice Pereira (by Elizabeth McCausland) Article on American Eighteenth Century Architecture (by John Fabian Kienitz).

Art Bulletin, September: Giotto's Padua Frescoes (by Michael Alpatoff), Bernini's Elephant and Obelisk (by William Heckscher), Oriental Forms in American Architecture (by Clay Lancaster).

Museum of Modern Art Bulletin, Summer: Ben Shahn (by James T. Soby).

Gazette des Beaux-Arts, July: December 1944 (received in October 1947); Memorial volume to Henri Focillon. Articles by 35 contributors.

book reviews

CURT SACHS, *The Commonwealth of Art—Style in the Fine Arts, Music and the Dance*, xiv + 404 p., 42 ill. New York, 1946, W. W. Norton. \$5.00.

The author of this book has set himself the task of demonstrating the existence of a Commonwealth of Art, "the life and the concurrence of all individual arts under a common law and fate" (p. 17). This reviewer, while basically a believer in that existence, has reluctantly come to the conclusion that the book may do more harm than good to an important cause.

Mr. Sachs has little patience with his predecessors. He ridicules Nietzsche's "hobbling" theory which "spoiled the lawfulness" of the parallel development of the arts (p. 22); he considers previous approaches to the problem "more entertaining than elucidating"; and he insists that "nothing but strictly methodical analysis can show that each generation has shaped its cathedrals, statues, paintings and symphonies in the image of its will and dream, exactly as emotion will shape at once the features, speech and gestures of a man to indicate one mood, one act" (p. 24). When to this, dance and fashion are added, the way is free "to create the ideal history of art," which will show that "neither the current [*sic*] trivial conception of eternal progress to an ever greater mastership holds true, nor—as readers of Part I might mistakenly suspect—the pessimistic idea of an eternal marking time on the same spot" (p. 25).

The promise of a "strictly methodical analysis" must be supposed to refer mainly to Part II, which the author calls "The Nature of Style." Before the reader gets there, he has to work his way

through an "Outline of Comparative Art History" which the author foresaw might give rise to misunderstandings, as is indicated in the above quotation from page 25; it makes no use of the terminology of Part II, and, although it contains many valuable observations, it also abounds in details "more entertaining than elucidating" as well as in outright errors (see below). Part II then substitutes for what the author calls "the tyranny of words: classic and baroque, static and dynamic, or otherwise" (p. viii) the no less tyrannical dualism of ethos and pathos, and proceeds to harass the reader with a seemingly endless number of contradictions as to the chronological usage of these terms, until finally, on page 344 ff., a discussion of the "Cycles" eliminates some, though by no means all, of these contradictions. There are three "giant" cycles, Antiquity, Middle Ages, Later Ages, each containing smaller cycles and phases which develop from ethos to pathos. The Later Ages (from the end of the Middle Ages to the end of World War I) are basically pathos, but their first smaller cycle, Greater Renaissance, is ethos, whereas their second, Greater Romanticism, is pathos; and, again, the two phases into which the two smaller cycles are divided go from ethos to pathos (Renaissance to Baroque and Romanticism to Naturalism respectively). An example of the use of this scheme is found in the following sentence: "The Baroque, at once so disconcertingly classicistic and anti-classicistic, tends to pathos as a part of the Later Ages; to ethos as a part of the Greater Renaissance, which is the ethos phase of the Later Ages; and again to pathos as the concluding phase of the Greater Renaissance" (p. 364). This makes for a benign tyranny—but a tyranny it is.

Mr. Sachs is a renowned historian of music and the dance, he is extremely well-read, and he has ideas. The historian of the visual arts will find an abundance of interesting facts and quotations from neighboring fields, particu-

larly the history of music. But the author's knowledge and treatment of the facts and trends in the history of the visual arts is inadequate for his task, his interpretation of many works is pedantic and obsolete, and there are far too many examples of ruthless "selection" in his attempts to prove a unity which indeed "nothing but strictly methodical analysis" can discover (or disprove). Here are a few supports for these three strong statements. "The classical Gothic in Germany, around 1230, of which the cathedrals in Wechsellburg and Freiberg (Saxony) were the outstanding monuments, coincided exactly with the classical Gothic of France" (p. 384). Masaccio was "trained in the classicistic style of the early century" (p. 100). In Jan van Eyck's *Madonna in the Church*, the Virgin "is showing her child the stained-glass windows" (p. 236). Mantegna "draws Christ's corpse in a position that any amateur photographer would avoid" (p. 271). "Santa Maria Novella in Florence is an excellent, well-known example" of the work of one of the *baroque* artists who, "deeply shocked by the absence of connecting links . . . went the length of gluing . . . volutes on older churches" (p. 303). As to a résumé of ethos and pathos periods in fifteenth century art, turn to this confident statement on page 341 which in the dim light of our factual knowledge of that time must almost be called brazen: "Early in the fifteenth century, Nanni di Banco and Quercia, both coming from a strictly classicistic style, turn to pathos at the same time, around 1415. The new pathos period comes to an end with Donatello in 1445, with Roger van der Weyden in 1450. Ethos again ends with Donatello in 1453, with Mantegna in 1456, and is after an interruption of fifty years restored by Leonardo in 1495, by David in 1498, and . . . by Michelangelo in 1497." Under the caption "1460," we hear that "Baroque, indeed Berninesque, are the marble curtains on Donatello's tomb for Pope John

XXIII in the baptistry at Florence" (p. 109); under "1530" (there is a chapter on "1567" later on) we hear that this "was the time when Pieter Brueghel painted robust and humorous scenes from the life of the Flemish peasants" (p. 119). A choice morsel from the field of literature: "The books of manners that Vondel, Hooft, and Huygens printed were no more orthodox than Netherlands genre painting" (p. 142). Vermeer van Delft "was almost uninterested in space or depth" (p. 149), and "Rembrandt moved to Amsterdam's ghetto to have handy models out of the beaten track" (p. 217). That "pathos, as a rule, has a predilection for the darker colors," is testified to not only by "the Fleming Gerard Honthorst, around 1600," but also afterwards by—Frans Hals (p. 267). Bernini's *Daphne* is "the kind of anecdotic illustration in which nothing much matters besides the story it tells" (p. 228)—which, apparently, it does not do too well, either, because Apollo is "for sculptural reasons too close to his victim" (p. 219), and the nymph "seems misshapen—half-woman half-tree—because a sculptor can show how a certain person looks at a certain moment but is unable to show transformation." Both perspective and contrapposto are viewed with great suspicion in ethos times because of their dealings with the third dimension (p. 270). Architecture was "unable to conform to romantic ideas" on page 181, but on page 189 we learn that "under the impact of such trends *sc.*, 'the romantic and the impressionistic'!) the Classic Revival in architecture yielded to a Gothic Revival, which allowed the romanticists to revert to the national past and provided picturesqueness for the impressionists."

Readers must even be warned to be on their guard when the author speaks of his special field. It may be a case of poor wording when he states that in music, variation "is oftener than elsewhere the leading principle, because performers, even on the lowest level of civilization, are generally unable to re-

peat a phrase without changes and also because in music more than one exact repetition is hard to bear" (p. 295). But what shall we say of a definition of the classic sonata-form (first movement) which immediately after a discussion of the development ends with: "The coda brings the first theme back, triumphant and uncontested" (p. 366).

It seems to this reviewer that there exists a regrettable tendency on the part of some highly qualified teachers and scholars to slight the difference between that which makes for interesting lectures and that which makes for a good book. The present work contains, in its less disputable parts, a great number of things which are apt to make the author's lectures or classes stimulating and enjoyable. But these things have failed to crystallize into a good book for lack of precision, perspective, and proper organization. To college students, who must be expected to accept where they ought to take exception, this book can not be recommended.

It remains to be said that some of the illustrations are good, others very poor, and that the "Portrait of his mother by Rembrandt" on pl. XXVI is by Metsu.

WOLFGANG STECHOW
Oberlin College

ABBOT SUGER, *On the Abbey Church of St.-Denis and its Art Treasures*, edited, translated and annotated by Erwin Panofsky (Princeton University Press; Princeton, New Jersey, 1946), pp. xiv + 250; 26 plates; \$3.75.

Suger, Abbot of St.-Denis from 1122 to 1151, ranks with the major figures of European political history. As great as Richelieu or Mazarin, his regency of France during Louis VII's absence on the Second Crusade laid the basis for that growth of the power of the French king which the cardinals of the seventeenth century pushed towards its climax.

But Suger's significance transcends the

realm of politics: he has been called not merely the father of the French monarchy but the father of Gothic architecture; for his rebuilding of the church of St.-Denis in the 1140's, as Panofsky says, "inaugurated that great selective synthesis of all French regional styles in the hitherto relatively barren Isle-de-France which we call Gothic." The portions of Suger's writings, offered in the present volume, which tell how and why he undertook this epochal work, are therefore of extraordinary interest to art historians and indeed to the intelligent laity as well.

The Carolingian basilica of St.-Denis, the royal abbey and tomb of the French kings, was a structure enveloped in sentiment. Panofsky rightly remarks that to rebuild it in a new style "was as if a President of the United States were to have had the White House rebuilt by Frank Lloyd Wright." It is seldom that the documents permit historians to probe into the motivations of those responsible for such critical decisions. In recent years there has been acrid debate about the essence of the Gothic. Was it, as Viollet-le-Duc believed, primarily a technological innovation? Growing population demanded larger churches, but the expense of the mass of masonry needed to sustain vaults in the Romanesque style increased geometrically with the size of the structure. Engineers therefore sought devices to focus the weight of the vaults upon a few points, eliminated the massive supporting walls, and invented the Gothic. More recently P. Abraham and many others have insisted that the development of Gothic is more intelligible in terms of aesthetics than of engineering. Certainly Suger's writings strengthen their case. St.-Denis was immensely wealthy and there is not the slightest hint of economy in Suger's description of his operations: on the contrary he shows evident satisfaction at the vast sums which went into building and embellishing his church. Moreover Panofsky shows (I believe for the first time) both that Suger wrote his descriptions

of the rebuilding of St.-Denis to answer St. Bernard's charges that lavish expenditure in the beautification of churches was contrary to pure religion, and that his defence of the new style is formulated in anagogical terms drawn from the *Lichtmetaphysik* of the neo-Platonic writings of the Pseudo-Dionysius, then identified with St.-Denis himself. If Suger was aware of the technical advantage of his new style, he does not mention it.

Yet there is more to be said, and one cannot help wishing that Panofsky's delightful introduction might have been centered on the problem. There is much evidence that the chief force spreading Gothic architecture throughout Europe in the later twelfth century was that same Cistercian order the artistic and liturgical asceticism of which had put Suger's luxurious tastes on the defensive. Presumably the white Benedictines embraced the Gothic because they found it a leaner and more economical type of construction than the Cluniac Romanesque which was the chief object of their scorn. Did Suger really understand the genius of the style which he is credited with siring? His insistence, against the objections of contemporary purists, on putting a mosaic into a Gothic tympanum makes one doubtful!

It is axiomatic that nothing mediocre can come from Panofsky's pen. This is not only an important book: it is one which those who enjoy the savor of deft scholarship will love to roll on the tongue.

LYNN WHITE, JR.
Mills College

E. A. GALLATIN, *Georges Braque. Essay and Bibliography* 14 p. (Unpaged), 13 pl. (one in color). New York, 1943, Wittenborn & Co. \$4.00

E. A. Gallatin is known not only as a non-objective painter in his own right,

but also as a friend of the leading cubist and abstract artists of our time. As early as 1927, prior to the establishment of the Museum of Modern Art, he opened to the public his private collection which is now on permanent loan at the Philadelphia Museum of Art. This is, to my knowledge, the most complete assembly of pictures illustrating that important trend of modern art which leads from Seurat and Cézanne to Gris, Picasso, Mondrian, and Klee. It is thus with the greatest of interest that one reads what this competent connoisseur has to say on such a key figure as Braque. For this artist, in contrast to the other leaders of the latest school of Paris, has, as Mr. Gallatin puts it, "in no way been a marked influence" in this country. This can only be understood in relation to the fact that "his art is so very sensitive, so French in its essence and so unmistakably the product of a very ripe civilisation." One would have liked to have each of these arguments demonstrated in a whole chapter as well as many other original statements throughout the short essay which outlines all too briefly Braque's activity through the *Fauve* period, the "heroic" cubism and *collages*, the still-life period between the two wars, and his sculptures and prints.

Although not adequate as an introduction to or complete study of Braque, this book might be useful in the hands of an experienced teacher, since almost every sentence of the two concluding pages can be used as a topic for discussion of the different aspects of Braque's art and his links with the modern movement.

The one color print included in this work is outstanding. However the reproductions in black and white, although of good quality, do not give a satisfactory idea of an artist who depends so much on color composition.

KLAUS BERGER
University of Kansas City

Gallery Books: Nos. 1, *Velasquez—The Rokeby Venus*, by Neil MacLaren; 9, *Seurat—Une Baignade, Asnières*, by Douglas Cooper; 13, *Daumier—Third Class Carriage*, by S. L. Faison, Jr.; 16, *English School XIV Century—The Wilton Diptych*, by Thomas Bodkin. Edited by Paul Wengraf. Each, pp. 24, ills. 17 to 22. Percy Lund Humphries & Co. Ltd. London, n.d. Each 4s. 6d., paper.

The problem of establishing a more intimate contact between the spectator and works of art has troubled teachers of the history of art and museum staffs for a long time. The typical museum handbooks and textbooks are inadequate for the purpose because they are too ponderous, have comparatively few illustrations and cover more ground than the individual interests of the spectator demand. The larger "picture-books" devoted to single artists are more satisfactory and justifiably command a large circulation. But they are often a collection of pictures and documents aiming to take the place of the museum and do not dwell long on individual works of art. They do not meet the demand of the intelligent visitor who might wish to read a brief and detailed analysis and interpretation of a single work of art—perhaps even in the presence of the art object itself.

With this problem in mind the editor and publishers of the *Gallery Books* have begun a series of small monographs dealing with paintings in well known collections in Europe and America. The majority of the score of pamphlets already published deal with paintings in English public collections. According to the editor's preface the pamphlets are to serve a three-fold purpose: "First of all they are meant to encourage the general public to look at the great masterpieces of art more closely, and thus to find in them new and more rewarding beauties. By this means the reader will not only become better acquainted with each individual work of art, but also attain a better

comprehension of the aims and methods of its creator and of art as the highest expression of human thought and emotion. At the same time he may be prompted to realize to what extent works of art are in fact products of the social and cultural conditions of their time. Apart from this specific purpose, these books, in their selected reproductions of details, offer to all lovers of art a means of keeping fresh and intensifying the impression received from the original itself. Finally the student of art history will find gathered here material for study not otherwise easily accessible. . . . The introduction to the books will give in the form of short essays all that is known about each work and its relation to the age in which it was created."

The intention is an admirable one and we hope that it will have a great success. The fact that many of the books are already out of print is some indication of their initial popularity—despite the relatively high price. Taking the titles above as indicative of the quality of the series, it seems clear that in general they fulfill the first two purposes indicated in the preface, for they are readable and thoroughly well illustrated. Whether the third purpose is fulfilled depends somewhat on the meaning of "the student of art history." If this term should be referred to the high school and college student the pamphlets are quite satisfactory. If it refers to the scholar and specialist they frequently do not reach their mark; the graduate student and the scholar may find parts of them insufficiently exhaustive either in analysis or in correlation with other works of art.

Individual differences in training and experience among the authors of the introductions make uniformly high achievement unlikely. Thus MacLaren talks mostly "around" the *Venus* by Velasquez; to explain the structure of Daumier's *Third Class Carriage*, Faison uses several magnified details (some of them needlessly out of focus) which the general reader may find tiresome but which the student may welcome as aids

to discipline; Cooper—after the manner of Daniel Catton Rich's study of *La Grande Jatte*, but without his perceptiveness—juxtaposes many preliminary sketches which went into the making of Seurat's *Baignade*, which, although they are informative to the student and scholar, are probably lost to the general reader; and finally, Bodkin, fortified with several beautiful details of the *Wilton Diptych* and a few collateral illustrations, passes rapidly and unconvincingly over many references to contradictory authorities in trying to prove its English authorship.

For the intelligent reader, museum visitor and student for whom these pamphlets are primarily suited the most important parts will be found in the descriptive analysis of the pictures themselves and in the measure of insight it gives into the artist and his period. They are far better than the brief and often dull summaries of periods and works of art commonly found in textbooks and museum handbooks. So long as the good average achieved in the group under review can be maintained, and if the intelligent public can be kept primarily in mind in the preparation of the text, the series should become an important educational instrument.

The format is slightly larger than the COLLEGE ART JOURNAL with a heavy semi-glazed paper cover reenforced with cloth at the seam. The text is set in easily readable type and the illustrations are almost uniformly excellent halftones.

DIMITRIS TSELOS
New York University

THE BYZANTINE EXHIBITION AT BALTIMORE

During the last ten years this country has seen a number of major exhibitions devoted wholly or largely to the arts of the Dark and Middle Ages. The exhibition "Dark Ages" at Worcester in 1937 was the first of its kind. Then came the "Arts of the Middle Ages" at the Boston Museum (1940) and Brooklyn's Coptic show (1941). These earlier

events have now been followed up by the magnificent exhibition of Early Christian and Byzantine art held by the Walters Art Gallery at the Baltimore Museum of Art from April 24 to June 22 of this year.* The time sequence obviously is not merely coincidental and may well prove significant to a future analyst of aesthetic and intellectual trends in America during the 1930's and 40's.

The Baltimore exhibition differed from the three others through its definite Byzantine focus. Western art, which figured prominently at Worcester and received the principal emphasis at Boston, was largely excluded, except for the Early Christian period, where distinctions between the Eastern and Western halves of the Roman Empire have relatively little meaning. Coptic art was wisely kept in the background as being merely one aspect of a large historical complex. Within the Byzantine field, however, the exhibition was far more comprehensive than any previous one. In scope and importance it could be compared only with the Paris exhibition of 1931. That was an international show, to which many European collections contributed their most famous treasures. Few, even among the specialists, would have believed it possible to arrange a comparable display almost solely on the basis of American holdings. The achievement was all the more remarkable as the organizers of the Baltimore exhibition deliberately refrained from drawing upon the resources of the only specifically Byzantine collection in the country, that of Dumbarton Oaks in nearby Washington, which they preferred to leave intact as a complementary exhibit. Their

* Arranged in collaboration with the Department of Art and Archaeology, Princeton University, and the Dumbarton Oaks Research Library and Collection, Harvard University. The exhibition constituted a part of the Princeton Bicentennial Conference on Scholarship and Research in the Arts.—Ed.

avowed purpose was to show "something of the character and extent of the Early Christian and Byzantine art to be found in American collections and museums," and the result they accomplished certainly was a tribute to the alertness and discernment of American collectors in this field. At the same time it reflected great credit on the initiative and thoroughness of the organizers themselves, because so impressive and well-rounded a display became possible only by supplementing the large scale loans from great and well-known institutions by many additional objects ferreted out piecemeal from numerous private owners and small collections.

Needless to say, this exhibition did more than merely display the strength of American holdings. It was a full-fledged presentation of Byzantine art in most of its phases. Naturally, some of its aspects were less amply represented than others and the minor arts were much in prominence. There were fewer star pieces than at Paris; the emphasis was on the typical rather than the exceptional. Though there was no lack of objects of singular rarity, fame and beauty, the picture was rounded out through the inclusion of representative examples of the average product in the various fields. Yet monotony and repetitiousness were skillfully avoided. The selection of objects, for which Mr. Marvin C. Ross was largely responsible, was a particularly happy one.

The objects were arranged according to fields of craftsmanship. As Mr. Ross points out in his preface to the catalog, this was done because the date and place of origin of many pieces are still too controversial to permit a grouping by periods or regions. The truth of this statement will not be denied by anyone who is at all familiar with the field. No doubt, Mr. Ross and his associates, if given a free hand, could have worked out a chronological arrangement which would have been both intelligible and convincing. But in a show of this kind it is probably inevitable that the or-

ganizers should feel themselves bound not to interfere with the attributions supplied by the lenders. Hence in a loan exhibition the uncertainties obtaining in many branches of Byzantine art stand out more starkly than they generally do in an individual collection. At Baltimore contradictory datings were very much in evidence, for instance, in the case of the later Byzantine ivories. Frequently the revised chronology proposed by Professors Goldschmidt and Weitzmann in Volume II of their *Corpus* had been adopted, but other related pieces bore labels with the more traditional (and on the whole later) dates.

The arrangement by fields of craftsmanship underscored these contradictions. So far as the expert was concerned, this disadvantage was offset by the fact that he found himself enabled to study so many related pieces in close proximity. He could discount conflicting attributions, make his own comparisons and draw his own conclusions. The interest of this pursuit was heightened by the fact that a fair number of objects of doubtful authenticity was included in the show. But these are the preoccupations of a specialist. An interested layman, or even a scholar outside the special field, intent on instructing himself in the history of Byzantine art, is likely to fare less well under such an arrangement. Puzzled by conflicting dates he may be discouraged from making any historical sense of the material. The danger is that he may content himself with a vague impression of dazzling richness produced by the mass array of objects in various precious materials. Every visitor to the Baltimore exhibition will long remember the silver room, where the glitter of the metal was very effectively heightened through clever lighting. The rooms devoted respectively to ivories, bronzes, and gold ornaments and gems were similarly impressive. Sumptuousness, though an important characteristic of Byzantine art, is also its most obvious quality and may be a hindrance rather than a help in learning

to appreciate its less accessible sides.

An arrangement which cuts across the individual crafts and presents the material, say, by periods (however broad and however tentative) or by content or spheres of life (e.g., "The Court," "Religious Life," "Domestic Life," etc.) may stimulate the interested layman into more active thought on historical lines. To be sure, at Baltimore, too, an attentive visitor could draw interesting connections from one class of objects to another. For example, the inclusion of several full scale color facsimiles of mosaic figures in Hagia Sophia, recently uncovered by Professor Whittemore, made it possible to compare miniature painting of the later Byzantine period (in itself a surprisingly rich display) with at least a few specimens of the work of the leading mosaicists of the same era. The well-known drum of an ornamental column in the Istanbul Museum (one of a group of early Byzantine sculptures from that Museum, which constituted the only major foreign loan in the exhibition) provided an illuminating parallel for the ornament on the famous Rubens Vase in the Walters Art Gallery, a comparison which Mr. Ross had already made by means of photographs in a recent article. There were many unprecedented opportunities of

this kind. But they did not offer themselves readily to the visitor's eyes and mind.

These observations are not intended as a criticism of the Baltimore show. Any scheme which might have been adopted would have had its inevitable shortcomings. Also, to a large extent the arrangement at Baltimore was actually dictated by the space and facilities available. One may, however, express the hope that some future exhibition will do what the Walters Art Gallery was not in a position to undertake, namely, make experiments, propose tentative connections, or tell a "story." After all, temporary displays afford the best opportunity to do precisely that.

The catalog of the Baltimore exhibition is richly illustrated and will have lasting value as a reference book to Byzantine objects in America, many of which had never been published before.*

ERNST KITZINGER
Dumbarton Oaks

*Walters Art Gallery, *Early Christian and Byzantine Art*. Baltimore, 1947, Walters Art Gallery. Paper back copy, \$3.65; Bound copy, \$5.70. These prices include postage in the United States; foreign postage, 30 cents additional.

books received

Art and the Social Order, by D. W. Gottschalk, xv + 253 p. Chicago, 1947, University of Chicago Press. \$3.75.

Dimitri Shastakovich, by Ivan Marty-nov (translation by T. Gural'sky), 187 p. New York, 1947, Philosophical Li-brary. \$3.75.

Gallery Books (small monographs on a single work of art), about 24 p., about 20 ill. London, Percy Lund Hum-phries, 4 s. 6 d., each, paper. No. 1, *Velasquez—The Rokeby Venus*, by Neil MacLaren; No. 9, *Seurat—Une Baig-nade, Asnières*, by Douglas Cooper; No. 13, *Daumier—Third Class Carriage*, by Lane Faison, Jr.; No. 16, *English School, 14th Century—The Wilton Dip-tych*, by Thomas Bodkin.

Growing Pains, by Emily Carr, xvi 381 p., 14 pl. (7 in color). Toronto, 1947, Oxford University Press. \$4.00.

Henry Moore, by James Johnson Sweeney, 95 p., 97 ill. (4 in color). New York, 1946, Museum of Modern Art. \$3.00.

The Herb Garden, by Dorothy Bovee Jones, 40 p., ill. Plymouth Meeting, Pa., Mrs. C. Naaman Keyser. \$1.00.

Kindergarten Chats and Other Writ-ings (revised 1918), by Louis Sullivan, 251 p., 18 ill. [*Documents of Modern Art*]. New York, 1947, Wittenborn, Schultz. \$4.50, paper.

Literary Sources of Art History—An Anthology of Texts from Theophilus to Goethe, edited by Elizabeth Gilmore Holt, xx + 555 p., 25 ill. Princeton, 1947, Princeton University Press. \$6.00.

Mesopotamian Art in Cylinder Seals

of the Pierpont Morgan Library, by Edith Porada, vi 81 p., 108 ill. New York, 1947, Pierpont Morgan Library. \$2.50, paper.

The New Vision and Abstract of an Artist, by Laszlo Moholy-Nagy, 92 p., ill. [*Documents of Modern Art*], New York, 1947, Wittenborn. \$3.00, paper.

Pennsylvania German Coverlets, by Guy F. Reinert, 27 p., ill. Plymouth Meeting, Pa., 1947, Mrs. C. Naaman Keyser. \$1.00, paper.

The Photographs of Henri Cartier-Bresson, by Lincoln Kirstein and Beau-mont Newhall, 56 p., including 41 pl. New York, 1946, Museum of Modern Art. \$2.00.

Polish Folk Art (Ten Silk-Screen Prints in Portfolio). Plymouth Meeting, Pa., 1947, Mrs. C. Naaman Keyser.

Rogier van der Weyden [Iris Books] (Introduction by Walter Ueberwasser), 15 p., 7 pl. in color. New York, 1947, Oxford University Press. \$6.00.

Statues on Coins of Southern Italy and Sicily in the Classical Period [*Institute of Fine Arts, New York University*], by Phyllis Williams Lehmann, viii + 72 p., 103 (small) ill. New York, 1947, Bittner. \$3.50, paper.

The Story of Architecture in Mexico, by Trent E. Sanford, xviii + 363 p., 64 pl. + 12 maps and drawings. New York, 1947, Norton. \$6.00.

The Story of Dance Music, by Paul Nettl, 370 p., 8 pl. New York, 1947, Philosophical Library. \$4.75.

Studies—Museum of Art, 90 p., ill.

Providence, 1947, Rhode Island School of Design. \$4.00, paper.

Treasury of American Drawings, by Charles S. Slatkin and Regina Shoolman, xvii + 35 p., 163 ill. New York, 1947, Oxford University Press. \$7.50.

The Twilight of Painting, by R. H. Ives Gammel, 133 p., 72 pl. New York, 1946, Putnam. \$5.00.

Velasquez [Iris Books] (Introduction by Jose Ortega y Gasset), 22 p., 6 pl. in color. New York, 1947, Oxford University Press. \$6.00.

Venetian Drawings of the Eighteenth Century in America, by Otto Benesch, 41 p., 57 pl. New York, 1947, Bittner. \$15.00.

The Virtues Reconciled—An Iconographical Study, by Samuel C. Chew, xi + 163 p., 18 pl. Toronto, 1947, University of Toronto Press. \$2.75.

The Way Beyond Art—The Work of Herbert Bayer 244 p., 154 ill. + diagrams. [*Problems of Contemporary Art*, No. 3]. New York, 1947, Wittenborn, Schultz. \$3.50, paper.

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